

T H E  
REGAL AND ECCLESIASTICAL  
A N T I Q U I T I E S  
O F  
E N G L A N D :

CONTAINING, IN A COMPLEAT SERIES,  
The Representations of all the ENGLISH Monarchs,  
FROM  
EDWARD the CONFESSOR to HENRY the EIGHTH.

TOGETHER WITH  
Many of the GREAT PERSONS that were eminent,  
Under their several Reigns.

The FIGURES are principally introduced in ANTIENT DELINEATIONS  
of the most remarkable Passages of History ;  
And are correctly copied from the ORIGINALS, which particularly ex-  
press the DRESS and CUSTOMS of the Time, to which each Piece  
respectively relates.

The Whole carefully collected from ANTIENT ILLUMINATED  
MANUSCRIPTS.

By J O S E P H S T R U T T.

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## To the READER.

**T**HE work now offered to the public will, I hope, prove in some measure useful to the artist, as well as pleasing to the curious :---useful, because those that have occasion to represent scenes from the antient English history, may find the dress and character ;---and pleasing to the curious, because they are the most likely to be the exact representation of the customs and manners of the earlier æra of our ancestors.

HITHERTO our artists have been extremely deficient in their delineations of the early history.---The Saxons are drawn in the habit of the figures on the Trajan and Antonine columns ; and the Normans are put into the dresses and armour worn in Edward the Fourth's time, and indeed, are often made still more modern.

It may be said, perhaps, in their defence, that models, sufficiently authentic for their purpose, are very much wanted.---Our monuments, and statues, are exceedingly difficult to ascertain ; and, even of these, there are few of any note of earlier date than Henry the Seventh.---And our coins are still of less use ; being so miserably executed, as scarce to bear the resemblance of any thing.---From these imperfect lights, it was not possible for artists to come at the truth of antiquity ; so that they were obliged to supply from their own fancy whatever they thought deficient, by which means errors were frequently made even when corrections were intended.

By



By the statues of Greece, and the bas-reliefs of the Romans, the character, dress, and customs of those nations, are become perfectly clear and intelligible to us ; but with respect to the antiquities of this country the case is very different, for there is scarcely any one able to determine the sort of habit worn in the time of Edward the First.

NEVERTHELESS, though we cannot come at such compleat and excellent remains of our earlier time as are left by the Greeks and Romans, yet I hope that the following work (which contains the most antient national materials that remain) will be thought capable of removing, in a considerable degree, the former obscurity, with respect to such circumstances as the dress, and personal appearance of our monarchs.

FROM Edward the Confessor, the series is perfectly compleat, and interspersed with various passages of history ; so that it is not only a view of the kings of England, but a representation of part of their transactions, and the portraits of many of the great and remarkable personages living under their reign.---And the authority is undoubted, since the illuminations were made in, or soon after, the reign of each particular monarch.

As no work of this kind (*viz.* in a regular series) has been yet attempted in this kingdom, the editor humbly hopes that the indulgent public will excuse whatever they may find amiss or defective ; and he, on his part, begs leave to assure them, that he has done, and will always do, the utmost in his power to render the work a perfect copy of the valuable originals, and the more so as many of the figures are undoubtedly actual portraits of the kings, &c. represented.

# REGAL AND ECCLESIASTICAL ANTIQUITIES, &c.

## A DESCRIPTION of the PLATES.

### No. I. KING EDGAR.

**T**HIS curious and antient illumination is taken from a book of grants \*, given by king Edgar himself to Winchester Cathedral.—(dated anno 966.) It is written entirely in letters of gold, and in the old Saxon character.

EDGAR is represented adoring Our Saviour, and as if astonished at his bright glory. Christ is seated on a globe, and holds a book in his hand ; and a sort of box under his feet †. — Who the two attendant saints are, must be left to the judgment of the curious. On the opposite page is written in capital letters of gold,

sic celyo peyibet solio qui conuocat Ayrpa,  
Rex venepans Eabgar pponus abornat eum.

As there has been extraordinary pains taken in the writing and ornaments of this book, and as it was written (which appears by the date) in the very time of Edgar, 'tis more than barely probable, that this is not only an exact delineation of the habit of that monarch, but also (to the best of the illuminator's power) a true portrait of him.

\* All these fifteen plates are taken from the illuminations of antient MSS. in the Cottonian library, at the British Museum ; and the book of grants is mark'd Vespasianus A VIII.

† The garment of Our Saviour is a dark blue, and the lighter robe is gold, so also is the oval he sits in, the book he holds, and the box under his feet. The angels are drefs'd in white, and the shadowed part is gold, as well on the habit as on the wings. The king's cloak is a dark blue, edged with gold ; his coat a deepish crimson, and his hose a dark brown ; his book and crown are gold : the saints, on each side of him, are in blue, and the lighter coloured part of their garments is gold, as well as the ornaments they hold, and the glory over their heads.



## 6 THE REGAL AND ECCLESIASTICAL

Ten of the following plates are taken from a curious Ms. †, written in the time of Edward the First; and illuminated with great care. — The author has written a short account in old French, of each illumination under it, alternately in blue and gold letters.—He has placed this short prelude over the first illumination :

Icy sunt les Roys de Engleterre del tens seynt Edward le Confessor iuske al tens le Roy Edward filz Henry le treiz\*.

### NO. II. EDWARD THE CONFESSOR.

**E**DWARD is here figured at a banquet. His queen at his right hand, and Goodwin earl of Kent at his left. The latter is supposed to have just received the fatal morsel of victuals with which he was strangled, immediately after he had impiously tempted God by asserting an untruth, respecting his own innocency.—The fabulous history of the seven sleepers is introduced as in their cave.

The author gives this account of his picture :

Seynt Edward par la grace deu biff le jour de païke al manger les vii doymanz turner lur destre cottes sur lur fenestre en gre. E cet jour Godwyne Conte de Kent morust a la table effrangle de un morsel. Mult grant myrocles fut deu par luy en sa vie e apres.

Le an del incarnation nostre seignur M. LXVI. e de soen reaume xxiiii. devant sa mort debifa seynt Edward le reaume de Engleterre a William Bastarde soen nebou a dunke duke de Normundye. E puis morust seynt Edward e gist ensefter a Westmyster.

† Vitellius, A XIII.

\* These ten illuminations are very simple in point of colouring, being scarcely more than three, or four colours at most. All the garments are either dark, or light browns; the crowns, sceptres, and other ornaments are gold; and the faces, linnen, and inside of the cloaks, are expressed by the vellum itself, slightly shaded, and left clear for the lights: the light back grounds are gold; and the dark ones blue, with gold stars.

No. III.

**A**FTER the death of Edward, Harold, notwithstanding his oath, and engagements, to be assisting in placing the duke of Normandy on the throne, caused himself to be crowned king. But he did not long enjoy the fruits of his perjury: for William hearing thereof, came over into England.—The illumination represents the cruel battle of Hastings; wherein Harold fell, being wounded in the eye by an arrow: and opposite to him, is the Conqueror, bearing his arms on his shield.

Under Harold is written,

Après seynt Edward regna Harald le fiz Godewyn Count de Kent. A forz ea  
tozt. ix Moys. Dunke beent Will. Bastarde. e le tolyst la bye e le regne e con-  
quist la teze Harald giff a Walthame.

Under William is wrote,

Puis regna Will. Bastarde xx an. puis morust e giff a Kame en Normundye.

No. IV. WILLIAM RUFUS.

**S**ECOND son to the Conqueror, is here drawn in his robes of state, and under him is written.

Après Will. Bastard regna Will. le Rous sun fiz. Il fust berge en la noble  
forest. Puis morust egiff a Wyncestre Il fist feze la grande sale de Westmuster—  
e regna xii aunz.

No. V. HENRY THE FIRST.

**I**S also drawn in his robes of state, and of him the author says,

Après Will. le Rous regna la primer Henry sun freze. xxxv. Aunz. Il fit les  
bones lays de Engleterre si les enchartera. Il giff a l abbaye de Redynges. — Son  
rois leba seynt Thomas de teze e le myst debaunt le haut auter.

No.



## 8 THE REGAL AND ECCLESIASTICAL

### NO. VI. STEPHEN.

**T**HIS king is represented (not like the two foregoing, in his robes of state, but) in the common dress of the time. — In his Reign a parrot was brought into England, and presented to him ; being the first ever seen here \*. Under him is written,

*Après Henry regna Elleben son neveu xix anze e mozt. E gyst a Sabersham.*

### NO. VII. HENRY THE SECOND.

**T**HIS king is in his coronation habit. The author writes of him,

*Après Elleben regna le secund Henry fiz de la sozour Empetrice le quele Henry lors estoit dunke de Normundye. En sun tems fu seynt Thomas martyriz. e regna xxvi ou xxxv aunz. puis mozt. e gyst a Hunt Card.*

### NO. VIII.

**T**HIS illumination is of the same prince ; taken from another book † : and represents him disputing with Thomas of Becket, archbishop of Canterbury, who stands before him in his pontifical habit, and the cross in his hand. — Over this illumination is wrote this verse,

*Henricus natus Matildis Regna tenebat  
Sub quo sanctus Thomas mucrone cadebat.*

\* In Claudius, D. 2. there is another picture of this monarch, with his parrot.

† This is from Claudius, D. 2. in this book there is a duplicate of this illumination ; the subject is exactly the same ; and the only difference is in the figure behind Becket, who bears his sword on his shoulder, instead of holding it in his hand. — The variation being so trivial, and the point of time and persons, just the same, I by no means thought it necessary to engrave more than one of these pictures.

The king's robe is blue, lined with light red, his under garment is a deep red ; the robe of Becket is a light pink, the darker colour under it is a deep red, and under that is linnen ; the first soldier is in blue, and his sword is red ; the other is in a light red, and their armours are a kind of light lead colour, with a gold back ground.

No. IX.\*

**T**HIS plate represents the murder of Thomas Becket at the altar. The original is a frontispiece to the life of that prelate. The book is very old, and was most probably written soon after his death by William Fitz Stephen, or John Carnotensem †.

No. X. RICHARD THE FIRST.

**H**E is here pictured as imprisoned on his return from the holy land ; and again represented as receiving his death's wound, by an arrow in his arm, before the castle of Chalezun as he was surveying it. The author gives the following account of this prince.

*Après henry le secund regna Richard sun fiz. x. aunz e demy Il enreparand de la teze seynt fuist pris del duke de Normanz par ey del Roy Phylippe de fraunce. E just reynt hors de prison pur Cent mil lyberes de argent. E pur cel rauncun furent les Chaliz de Engleteze pris des Eglyses e venduz Puis fust tzet de un quarel de Albast al Chastel de Chalezun dunt ceste veys fu fet.*

*Christe tui Calicis : predo fit preda Calucis.*

\* This is from a MS. marked Julius A XI.—The robe of the archbishop is blue, with a red cross and lining; the bottom being linen is white: the man with the sword, is in a light pink, lined with white; his sleeves are black, and the cap on his head is red;—the other man is in green with red stockings. The front of the altar-piece is blue, the curtains are green, both ornamented with gold flowers; and the back ground is blue and gold squares.

† See the Cottonian Catalogue.



## No. XI. JOHN,

**I**N his robes of state receiving a cup (supposed to contain poison) from a monk. The figures behind seem to be waiting impatiently for the event. Under him is this writing.

Après Richard regna Jon son frere en ky tens Engleterre fust entredyt vi aunz e iii. quaters e i. Moys par la Pape Innocent pur messre Esteven de Langenton ke la Roy ne vout receyvre a Ecebeke de Kaunterbrys. Si estoit dunke le grant guere entre ly e les Barons nozays dunt veent Sir Lowys fiz le Roy Phylippe de Fraunce en Engleterre. Le Roy Jon regna xvii aunz. e demy. puis veent a swynesheved e fust empoysone par une frere de la meson si come fu dit e le mozt a Heuwerke e son coys fust entrez a Wyrcelste.

## No. XII. HENRY THE THIRD.

**T**HE coronation of Henry the Third: holding in his hand a model of Westminster Abbey\*, which he enlarged, laying the first stone himself; and caused to be there erected, the magnificent monument of Edward the Confessor.

The author gives this history of him.

Après Jon regna Henry le terz son fiz 56. Aunz se fust de ix aunz de age quant fust corone. E en son tens fust la bataylle of Ewelhame ou fust occys syr Eymund de Hunkfort. E son fiz Henry. E syr Hugh le Despenser e miz Barone des Chevalers de Engleterre puis mozt eyl Henry le Roy e gist a Westmister.

\* It is very common with these old illuminators, to make the principal figure holding a model of the abby, or monastrey, they were benefactors to.

He was crowned the 28th of October, by Peter Bishop of Winchester, and Joceline Bishop of Gloucester.

No. XIII. EDWARD THE FIRST,

**I**S seated on his throne, receiving and answering the Pope's bull, which was presented to him by the archbishop of Canterbury, and others of the clergy.

*Après Henry le terz regna Edward son fiz xxxiv anz e demy e i Moys puis mozt e gist a Westmister.*

No. XIV\*. EDWARD THE SECOND.

**T**HIS plate † represents king Edward giving a commission to Thomas of Brotherton, appointing him marshall of England.  
Over it is written.

*Litterae R. Edwardi, constituentes Thomam de Brotherton Comitem Nottingham Marefcallum Anglie.*

\* This and the following illumination, are in Nero, D. 6.

† This curious painting, is drawn from the initial letter of the grant; and is richly imbossed with gold, and elegantly coloured; the king sets on a light red throne, dress'd in a blue robe lined with ermin; his arms and his hose are red, and his shoes are a darkish brown: the armour of Thomas of Brotherton is a light blue, except the body which is painted red; and the lion argent, and the joints of the armour at the elbows, and knees, which are gold; the back ground is a deep sea green; the letter is white, shaded with red, enclosed in a gold square.



## No. XV\*. EDWARD THE THIRD,

**I**S giving to his son (Edward the black prince) the conquered provinces of France.

*Donatio principatus Aquitaniae Franciae per R. Edwardum Edwardo Principi Walliae, filio suo:*

\* This like the foregoing, is drawn in the initial letter of the grant; and is finished with great care and labour.—In another MS. (viz. Domitianus A XVII. which is also in the Cottonian library) is a curious missal, formerly belonging to king Richard the second, and is the very mass book used by him: it is said to have been wrote for, and presented to him in his infancy: It is most elegantly written, and beautifully illuminated; and contains several small paintings very highly finished, in one of which is a portrait of his father, (Edward the black prince) presenting him (on his knees) to Our Saviour and the blessed Virgin:—The face, the character, and manner of the hair of prince Edward, are precisely the same as in the illumination I have given; which shews, they were either done from the life, or from some picture of him then extant.—King Edward is represented twice more in this same book, and in several others; and the constant resemblance, seems to be a sufficient proof of their having been done from something of authority.—I did not engrave the other painting of the black prince, because as the subject seems to be entirely allegorical, I might be therefore thought to break in on my proposed historical series; and it was the less necessary, as the illumination which I have copied is equally as well executed. The colours of the above illumination, are as follows. The king sits on a throne of marble, ornamented with a frame of gold; the armour of both the king and the prince is silver, done over with a kind of lacquer, except the joints at the knees and elbows, which are gold; the arms of England are painted on the bodies of their armour in the proper colours; the letter is white shaded with blue and red, on an entire back ground of gold.

## No. XVI.

**J**OHN of Gaunt, duke of Lancaster, in the habit of high steward of England;\* examining the right, and granting the commissions of the offices claimed by the nobility at the coronation of Richard the Second.

This coronation was extremely grand, and magnificent. Speed has copied an account of all the different claims then made, from the very Ms. that this plate is taken out of: I have given the following extract from that author, which includes as much of it as is necessary to explain the (abovementioned) illumination.

“ John, the king’s eldest uncle, under the stile of John king of Castile and Leon, and duke of Lancaster, by humble petition to the king, claimed to be now steward of England, in right of his earldome of Leicester; and as he was duke of Lancaster, to beare the king’s chiefe sword, called curtana; and as earle of Lincolne, to cut and carve at the royall table before the king. His petitions being found just, were confirmed to him, and to his assignes, the two earles of Derby and Stafford, the first to beare the sword, while the duke should be busied about other offices as steward, and the other to cut and carve. The duke then in great estate, held this the king’s high court of stewardship, in the Whitehall of the king’s pallace at Westminster, neere to the chappell of the said palace, upon the Thursday before the coronation, which was also upon a Thursday. There Thomas of Woodstocke, the king’s uncle, was admitted to exercise the office of constable of England, in right of his wife, one of the daughters and heires of Humfrey de Bohun, late earle of Hereford, and constable of England. Henry de Piercie†, was by the king’s consent and writ authorised to exercise the place of marshall of England for that time, saving to every one their right, for that by reason of the times shortnesse, the claime which Margaret daughter and heire to Thomas of Brotherton, late earle of Norfolke, and marshall of England, laid thereunto, could not be discussed.”

\* He is dressed in dark blue and white; the figure kneeling is in dark blue and red; the seat a kind of pink, and the back ground red; the letter half blue, and half red, work’d on with white, and blue corners, with a gold edge round the whole. This is in Nero, D. vi.

† Or, de Percy (so the name was originally written. PERCY is a town in Lower Normandy, where this great family had their place of residence before the conquest). This Henry de Percy was created earl of Northumberland, on the day of king Richard the second’s coronation.



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It is highly probable that the figure kneeling is Thomas of Woodstock, high constable of England.

The two following illuminations are in a large Ms. at Westminster abbey, which I copied with the permission of the reverend Dr. Thomas, dean of Westminster, who kindly gave me this concise account of the book.

“The book, commonly called *Liber Regalis*, is a large and curious mis-  
sal, which, by the arms emblazoned in it, seems to have been procured,  
and presented to the church of Westminster, by Nicholas Lytlington,  
who was abbot there from 1362, to 1386.

Besides the usual calendar, rubric, and offices of those times, it contains an exact ordinal of the service and ceremonies then used at the coronation of the kings and queens-consort; together with the chants and anthems performed on the occasion. And the illumination prefixed to this ceremonial, bearing a near resemblance to the portrait of Richard the Second, in the choir of Westminster, renders it highly probable that this curious book was provided for the direction of the prelates and nobles who assisted at that prince's coronation, July the 16th 1377, and thence acquired the name of *Liber Regalis*.

Note, In the catalogue of the Harleian Mss. No. 310.-xiv. some particulars, touching the coronation of the kings and queens, are said to have been collected out of a book called *Liber Regalis*, in the treasury of the church of Westminster; probably by Sir Simon D'Ewes, who made a large collection of Mss. relating to English history.

It is likewise supposed, that a copy of the abovementioned ceremonial was taken from it while lord keeper Williams was dean of Westminster, which may still be in private hands.”

### No. XVII.

THE coronation of Richard the Second\*; he was crowned by Simon Sudbury, archbishop of Canterbury, who was assisted by abbot Lytlington; the earl of Derby (afterwards king Henry IV.) bears the cur-tana; see the preceding page.

\* The king's robe is gold, his close garment pink and gold flowers; the throne is a reddish brown; the bishop at the right hand is in white, and a blue robe with gold flowers; the abbot at the left is also in white, a gold robe with white spots: John a Gaunt is in blue and white

No. XVIII.

THE coronation of his queen \*; Anne of Bohemia.

No. XIX. †

RICHARD the Second on his throne, surrounded by the different officers of the court, receiving a book from a monk, entitled,

*Un poure et simple epistre dun vieil solitaire des celestins de Paris adressant a tres excellent et trespuissant tresdebonnaire catholique et tresdevost prince Richart par la grace de dieu Roy dangleterre &c. pour aucune confirmeron tele que de la vraie paix et amour fraternele du dit Roy dangleterre et du Charles par la grace de Dieu Roy de France.*

I could not get any further intelligence concerning the author of this Ms. but it is fairly written, and the picture ‡ is well finished.

This illumination is very curious on account of the extraordinary length of the shoes, then worn at court;—that they might not be troublesome to the wearer when he walked abroad, they were fasten'd up by means of a small chain to the knee.

white hose, and dark shoes; the attendant behind is in white; the cross, crozier, mitres and other ornaments, as well as the back ground, are gold; the lighter colour of the frame red, the dark part blue.

\* The queen's garment is blue; the robe gold lined with ermine; the throne silver varnished; both the bishops are in white, edged with gold; their robes are pink with red flowers, edged with gold; mitres, crosses and the borders are gold; the attendants are white; back ground blue, and the frame gold.

† This illumination is in a Ms. in the royal library at the British Museum, and marked 20. B. 6.

‡ The king's robe is blue, lined with ermine; the throne is of a light stone colour, with the arms of England proper.—The monk is dress'd in a dark pink, his book is gold, the flag white with a red cross, the lamb is gold; the figure behind the monk is dress'd in a light blue, the nobleman at the right hand of the picture is in red and gold, the dark leg blue, the other white.—The next figure has on a light pink robe, lined with white, his legs are red; the monk behind the throne is in blue, and the other figure is in a light flesh-coloured robe; the pavement a light red, and the back ground blue and gold.

This



Thirteen of the following illuminations are taken from a curious Ms. on vellum\*, containing the history of the latter part of the reign of (that unfortunate monarch) king Richard the Second, beginning April the 25th, 1399, and ending upon the delivering up of Isabel, the young queen of England, widow of Richard the Second, to the commissioners of her father Charles the Sixth, king of France.

This book was written by Francis de la Marque, a French gentleman who was in the suite of the king during his troubles, and was formerly in the library of the count de Maine.

As the following explanations of these pictures are but short, I refer the curious reader to Stow, in whose chronicle he will find this latter part of the life and reign of Richard (beginning with his going to Ireland) word for word taken from this author: it appears also that Holingshead made use of him; but neither of them make the least mention of him.

The reverend Dr. Percy, to whom I am indebted for the historical account of these plates, speaks of the illuminations in the following manner.

“The several illuminations contained in this book are extremely curious and valuable; not only for the exact display of the dresses, &c. of the time, but for the finished portraits of so many eminent characters as are preserved in them.

## No. XX.

**T**HE author paying his respects to a Gascoigne knight; who (he tells us) requested him to go with him to England †: he accordingly went with him from Paris to London, and thence set out for Ireland to attend king Richard the Second, who was newly gone over to subdue Mac Murrough the great Irish rebel.

N. B. The showy luxurious habit of the knight deserves attention. When the Knights were not cased in armour, they wore a dress that seems to have more than Asiatic softness and effeminacy.

\* This Ms. is in the Harleian library at the British Museum, and marked 1319.

† This knight (who is doubtless the same whom Holingshead and Stowe name Janico D'Artois) is habited in red and gold, the dark part of the sleeve is blue, the light part white. The author is in green, the ground proper, and the back ground blue and gold in diamonds.

## No. XXI.

**K**ING Richard being with his forces in Ireland, confers, with great marks of kindness, the order of knighthood on the son of Henry duke of Lancaster and earl of Derby, then in banishment:—This son was afterwards king Henry the Fifth\*.

## No. XXII.

**M**AC Murrough (or as the French author calls him, Maquemore) is drawn coming forth from between two woods, to meet Thomas Spencer, earl of Gloucester, the king's commander in chief; upon which a conference ensues. The Irish are described as riding without saddle, stirrups, boots, &c†.

## No. XXIII.

**W**HILE king Richard is in Ireland, he receives intelligence that Thomas Arundel archbishop of Canterbury had publickly preached of the great wrongs done to Henry duke of Lancaster, and had produced a bull from Rome promising Paradise to all that would aid him against his enemies‡.

\* The king's garment, and the trappings of his horse, are red and gold flowers; all the armour and helmets (in this, and through the whole of these thirteen illuminations) are of a lead colour.—Prince Henry's garment is blue, and the figure behind the king is in blue, and the next to him is red; the trees and the ground proper; the back ground red, with gold stripes and flowers; the standard (which is the arms of England) proper, and the streamer blue and gold flowers.

† Mac Murrough has a light pink robe over his shoulder, and the figure next to him is in white, with a red cap, and the third figure is red with a white cap.—The middlemost figure of the soldiers is in red, and the other two in blue; the ground and trees proper, and the back ground blue and gold.

‡ The archbishop's robe is red and gold, his mitre white and gold; the figure holding the cross is in a lead colour: the first of the five sitting front figures is in a light pink, the next blue, and his legs white, the next in purple, the next in red, and the last in green; the other figures are red and blue, the pulpit a light green, the cloth blue and gold, the seal to the bull red, the back ground blue and gold.



## No. XXIV.

**K**ING Richard having landed at Milford Haven, is here drawn as consulting with his friends at Conway castle. He seems to wear a priest's black cowl, probably by way of disguise. The person (in blue) speaking to the king is John Montacute, earl of Salisbury, the bishop (above him) in a cowl, seems to be Merks, bishop of Carlisle: in a separate compartment to the right, are John Holland, duke of Exeter, the king's half-brother, and Thomas Holland duke of Surrey, son to the king's other half-brother, Thomas Holland, earl of Kent, deceased. The D. of Surrey is called by the French author D. de Soudray, or de Souldray\*.

## No. XXV.

**T**HE king sends the duke of Exeter and the duke of Surrey to the duke of Lancaster at Chester, to confer with him, and come to an agreement to terminate their difference †; he keeps only sixteen persons with him at Conway.

## No. XXVI.

**T**HE dukes of Exeter and of Surrey are introduced to the duke of Lancaster, who is in black, being in mourning (I suppose) for the death of John of Gaunt his father ‡.—Henry duke of Lancaster only detains the duke of Exeter, who had married his sister, but imprisons the duke of Surrey.

\* The king is in a red robe and black cowl; Salisbury is in blue and gold; the bishop behind the king is in a sky blue cowl and dark pink robe; the figure at the king's right hand light pink and gold, and that above him in red, and a blue cap.---The figures in the other compartment are in a dark blue and gold, and a light red.---The buildings of a stone colour, except the roofs, which are red; the back ground blue and gold.

† The chief figure is in blue and gold, and a red cap, black boots, and the trappings of his horse are red; the other is in red and gold, and a blue cap, and black trappings; the horses are of an amber-coloured brown, and the principal figure of the attendant is in green (this is the author) and the two on either side of him blue, with brown caps; and the light figure is in white, and a red cap; ground proper, and back ground blue and gold.

‡ Lancaster is in black; the two dukes as before; the soldier by Lancaster is in a light pink with gold flowers; the buildings as before, except the roofs, which are blue; the back ground red striped with gold.

No.

## No. XXVII.

**T**HE earl of Northumberland (Henry Percy first earl) comes from duke Henry to persuade the king to go with him, and delivers his message on his knees.\*—The person by the king is the earl of Salisbury. Northumberland plainly tells the king of the errors of his government, and promises him that the differences between him and the duke of Lancaster shall be determined by Parliament. This he offers to confirm by oath.

## No. XXVIII.

**T**HE earl of Northumberland confirms by solemn oath, and by receiving the sacrament, the truth of his preceeding engagement, that the differences between the king and the duke of Lancaster shall be determined in Parliament. On which the king, consents to go with him †.

## No. XXIX.

**A**S the king goes toward Chester, he finds a party of soldiers belonging to the earl of Northumberland placed in a valley, the earl (who had gone before) being at their head; who tells the king he had placed these men to guard him to Chester, as the country was all in arms, &c. the king alarmed, offers to turn back; but the earl dissuades him from a measure which would reflect dishonour upon him, and prevails on him to take some refreshment of bread and wine, ‡

\* Northumberland is in blue and gold; the king and Salisbury as before; the small figure in front is in a light pink, the next in blue, the next blue and gold, and the last green; the flat roofs red, and the turret tops blue; the back ground blue flowered with gold.

† The figure behind the king is in blue and gold; the person with his hand lifted up is in red and gold, a blue sleeve, and light linnen; the figure without is in pink, and blue legs and feet, and the other discoursing with him is in blue and gold; the priest is in blue strip'd with gold; the step green, the cup gold, and the altar blue and gold; the ground proper, and the roof blue; back ground blue and gold.

‡ The bishop behind the king in a sky blue cowl; the figure at the king's right hand pink and gold, and a red cap; the first right hand soldier blue and gold, the next red, and him behind in pink; the first soldier on the left a dark lead colour, the next pink, the next blue, and the last red; rock and ground dark green, back ground blue and red.

No.



## No. XXX.

**T**HE king being come to Flint castle, is respectfully saluted by the duke of Lancaster, and there ensues a short conference; to relate this the more exactly, the author (who was present) has put it into prose. As this historical passage is extremely curious, I have given it in the author's own words, as follow :

Après entra la Duc on chassell arme de toutes pieces excepte de bacinet comme vous pobez veoir en ceste Estoire lors fist on descendre le Roy qui avoit desne en donjon & veniz a lencontre du duc henry le quel de si loing quil labisa senclina assez bas ateze et en aprouchant lun de lautre il senclina le second foiz son chapel en sa main Et lors le roy ossa son chappezon et parla primez disant en telle maniere.

“ Beau Cousin de Lancastre vous soiez le tresbien venu.”

Loys respondi le Duc Henry encline asses bas a terre.

“ Mon seigneur je sui venu plustost que vous ne mavez mande la raison pourquoy je le vous dizay la commune renommee de votre peuple si est telle que vous les avez par l'espace de 20 ou 22 ans tete maubaisement et tresrigoreusement goubernez et tant quilz nen sont pas une centent mais sil plaist a notre seigneur je le vous aidezay a gouberner meulx quil na este gouberne le temps passe.”

Le roy Richard luy respondi alors

“ Beau Cousin de Lancastre puis quil vous plaist il nous plaist bien.”

Et sachiez de certain que ce sont le propres paroles quilz dient eulx deux ensemble &c. -----

The earl of Salisbury is at the king's right hand : Merks, bishop of Carlisle, at his left. \*

## No. XXXI.

**T**HE duke of Lancaster leads king Richard into London : they are met by the citizens. †

\* The bishop is in a sky-blue robe, and pink cowl ; the figure next him at his left blue and gold ; first soldier behind Lancaster pink, next red ; roofs blue, and the turret red ; back ground red, with gold flourishes.

† The principal citizen is in pink, and green legs ; the figure before him green, and him behind red, and next him, blue ; the first (right hand) soldier is in a deep lead colour, the next blue, and the third in lead colour ; the first of the two that appear above is pink and gold, and the next red and gold ; the ground proper ; the roof of the building red, and the back ground blue and gold.

No.

## No. XXXII.

**T**HIS plate and No. XXXVIII, are from an old transcript of Froisart's chronicle, in the Royal Library \*, which seems, by the hand, to have been written towards the latter end of the reign of Henry the Sixth. The illuminations are done with much good taste (considering the poor state of the art at that time) being well finished, and great pains appear to have been taken with the faces in particular; which may justly lead one to conclude, that they were done from something of authority, though they are not quite so ancient as the point of history they are designed to illustrate.

The present plate before us represents the king (Richard the Second) in his royal robes, resigning his crown and scepter into the hands of Henry duke of Lancaster, who received them with much pretended diffidence and humility †. The persons present at this resignation were, Thomas Arundel, archbishop of Canterbury; Richard Scrope, archbishop of York; John bishop of Hereford; Henry earl of Northumberland; Ralph Nevil, earl of Westmorland; Thomas lord Berkley; William, abbot of Westminster; John, prior of Canterbury; William Thyrning, Hugh Burnell, Thomas Erpingham and Thomas Grey, knights; John Markham, justice; Thomas Stow and John Burbage, doctors of civil law; Thomas Ferely and Denis Lopeham, public notaries.

This scene was transacted at the king's lodgings; he was then prisoner in the tower of London. See a good account of the whole ceremony in Hollingshead's chronicle.

\* Marked 18. E. 2.

† The king's robe is a deep blue, and his close coat a deepish pink: Lancaster is in a deep pink: the figure behind him is in blue, with yellow sleeves and cape; that behind is in pink; and the man with a boot is in green, with red sleeves and blue hose, his boot is yellow, and his cap is green: the figure in front is in pink, blue hose and a red cap; and that behind has a blue cap, pink coat and red hose: both the figures with the rolls are in pink, sitting on green benches: the figure in the cowl (next the king) is in purple, and the next is in a dark blue loose coat, and purple hose, with a green cap; the other figure (discourfing with him) is in red; and the figure in the door way has on a pink coat, and red hose. The whole of the room, throne, and the step, are green; the sky through the windows blue, and the canopy and hangings to the throne red and gold; the pavement is light and dark red; the crown, scepter, collars, &c. are gold.



## No. XXXIII\*.

**A** Representation of the parliament in which Richard's resignation of the crown was declared, and the duke of Lancaster recognized for king; the spiritual lords sit on the right hand of the throne, the temporal lords (knights, &c.) on the left: Lancaster is in black behind †. Their particular persons may be known from the following quotation from the author.

Ainsi firent leur assamblee  
 Qui estoit de mal enpensee  
 A wemonstie hors la ville.  
 And afterwards,  
 Entour le dit siege asez pres  
 Estoient les prelas assis  
 De quoy il y avoit plus de fis  
 D'autre coste toute les seigneurs  
 Grans moyens petiz et meneurs  
 Assis par ordonnance belle  
 Oncques n'oy parler de telle

Premiers seoit le Duc Henry  
 Et puis tout au plus pres de ly  
 Le duc d'ioye son beau cousin  
 Qui n'avoit pas le cuer trop fin  
 Mais son neveu la roy richart  
 Apres de ceste mesme part  
 Le duc daumayle se seoit  
 Qui filz a duc d'ioye estoit  
 Et puis le bon duc de fouldray  
 Qui fu tousiours loyal et vray  
 Apres seoit le duc d'arcevesque  
 Qui ne devoit pas joyeux estre

\* This is the last from 1319.

† The throne is red and gold; Lancaster as before in No. XXXI; the figure next him, is all in gold; the next to him is in blue, and a brown cap, and the next red and gold flowers with a blue cap; the next in purple and gold, and a green cap, and red feet: the step is blue. The earl of Northumberland (standing on the right) is in blue and gold, lined with white, and red sleeves; the earl of Westmorland (on the left) is in green. The bishop next the throne is in black, and a brown cowl; the next sky-blue; the next deep blue; the next red; and the next deep blue again; and the part that appears of another figure is pink. The roof on the top is red, and back ground to it blue flowered with gold. The building is of a lead colour, and the ceiling blue.

Car il beoit debant ly faiz  
 La pareil pour le roy deffaiz  
 Qui estoit son frere germain  
 De ce fair au soin et au main  
 Avoient tous grant voulente  
 Apres estoit de ce coste  
 Un autre qui ot non le marquis  
 Seigneur estoit de grant pais  
 Et puis le conte d'arondel  
 Qui est assez june et ysuel  
 Apres de noznic le conte  
 Je fu pas oublie ou compte  
 Aussi ne fu cil de lamarche  
 Apres yot dune autre marche  
 Un qui fu conte de Stanford  
 Le quel naimoit pas la conorde  
 De son seigneur le roy richart  
 Ensor seoit de ceste part  
 Un qui sonty ales nommer  
 Conte de Penebrac et ber.  
 Et tout au plus pres de cely  
 Sift le conte de Salsbery  
 Qui fu loyal jusqu'a la fin  
 Quant ama le roy de cuer fin  
 Le conte de dumestall y fu  
 Si comme je lay entendu  
 Tous autres contes et Seigneurs  
 Et du royaume les greigneurs  
 Estoient a celle assamblee  
 Aians voulente et pensee  
 Dessire la un autre roy  
 La estoient par bel aboy  
 Le conte de northomberlant  
 Et le conte de Westmerylant  
 Toute jour en essant sans soir  
 Et pour mieulx faiz leuz deboir  
 Sa genoilloient moult soubent  
 Je ne say pourquoy ne comment.

These last lines prove that the two figures in front are the dukes of Northumberland and Westmorland.

I here



I here take the liberty to break into the regular series of monarchs and historical facts, to introduce some few interesting portraits of great personages, in some of the foregoing reigns. Most of them are from the catalogue of the benefactors to the abbey of St. Alban's\*; which catalogue seems to have been begun by the monks there, about the latter end of the reign of Richard the Second, and was finished in the life time of king Henry the Sixth.—In it are preserved many well-finished portraits of the charitable contributors to the above abbey.

## No. XXXIV.

**I**S the portrait of “*Matildis Regina.*” This Maud I take to be the pious queen, first wife to king Henry the first: because she in her youth was brought up in a monastic way of life, and on her advancement bestowed several liberal donations on many abbies, convents, &c. She was daughter to Malcolme the III<sup>d</sup>. king of Scotland: her mother was Margaret, daughter to Edward, the son of Edmund Ironsides, king of England †.

## No. XXXV.

**R**epresents Joan countess of Kent, daughter to Edmond of Woodstock earl of Kent, fifth son to Edward the first. She was married in the year 1361, to Edward the Black Prince, and had by him two sons, viz. Edward Engalesme, who died in the 7th year of his age, and Richard of Bourdeaux, afterwards king Richard the II<sup>d</sup>. She survived her husband the prince of Wales, and died at Wallingford in the ninth year of the reign of her son Richard. Edward the Black Prince was her third husband; she was first married to Thomas Montacute, earl of Salisbury, from whom she was divorced; and then she was married to Sir Thomas

\* This book is in the Cotton library, and is marked Nero, D. VII.

† Her close dress is a very dark pink; and her robe a deep red, lined with white, cross'd with pink: her head dress is white, and a gold crown; the cushion to the seat is red, the seat stone-colour, the back ground light yellow, flowered with purple, and the frame a deep purple,

Holland, knight of the garter, who dying, she remained a widow, till she was re-married to the prince of Wales\*.

No. XXXVI.

THE first of the two portraits represented on this plate is Constance, eldest daughter of Peter, king of Castile and Leon. She was married A. D. 1372, to John of Gaunt, duke of Lancaster (fourth son of Edward the Third) who, in the right of his wife, took upon him the title of "*King of Castile and Leon.*" She died A. D. 1394 †.

The second portrait is Margaret, duchess of Norfolk, daughter to Thomas of Brotherton, fifth son of Edward the First. She was twice married : her first husband was John lord Segrave, who died in the 27th year of Edward the Third ; by whom she had issue. Then she was re-married to her second husband, Sir Walter Manny, knight of the garter, lord of the town of Manny, in the diocese of Cambray ; him she also out-lived, and died the 24th of March, in the first year of Henry the Fourth. She put in her claim to the marshalship of England, at the coronation of Richard the Second. (See page 13.) ‡

No. XXXVII.

THIS portrait of Chaucer is preserved in a book written by his disciple *Occleve*, or *Hoccleve*, who was sometime keeper of the privy signet office : § he out of love and respect to his dead master, caused this portrait to be done, which is pointing to these lines :

And though his lyfe be queynt, the resemblance  
Of him in me hath so frefshe lyflynelle

That

\* Her close dress is gold, flowered with red ; the robe red, flowered with purple, and lined with white, and her head dress is white ; she holds a golden box, and sits on a stone-colour'd seat ; her shoes are black ; the back ground is blue, and the frame red.

† Her close dress is a deep red bound with gold, and a white bracelet on her arm : the garment she holds up is a crimson red ; her head dress is white, and the four balls are gold ; the back ground blue, white, and gold ; the frame blue, the corners gold, and the purse white.

‡ Her robe and head dress are white ; the purse is gold ; the back ground blue, white, and gold ; and the frame red, with gold corners.

§ This MS. is preserved in the Harleian Library, marked 4865.



That to putte othre men in remembraunce  
 Of his person, I have heere his lyknesse  
 Soo made to this end in soth fastnesse  
 That thei that have of him left thought and mynde  
 By this pcynture may ageyn him fynde.

Chaucer \* is often called by our English historians, the Prince of Poets : his parents are not known, yet certain it is that he was in great esteem at court, in the reign of Edward the Third, &c. and his works are, even now, much respected, notwithstanding their homely stile, and obsolete terms, through which most of their antient beauty is lost. He was married to the daughter of Payne Roet, knight, and died A.D. 1400, ætat. sui 70 †.

## No. XXXVIII ‡.

Represents the coronation of king Henry the Fourth, which ceremony was performed by Thomas Arundel, archbishop of Canterbury, and Richard Scrope, archbishop of York, at Westminster. It is great pity that the rest of the attendants (which doubtless are likenesses of many of the principal personages of the realm) should, for want of a proper description (by the author) be lost to the world : the figure kneeling in front, perhaps, may be designed to represent the abbot of Westminster, holding the great missal book, while the archbishop performs the sacred service §.

## No. XXXIX.

THE valuable original of this plate is conserved in a large folio book, entitled “*Regimine Principis* :” which was translated from the Latin by Hoccleve, the disciple of Geofry Chaucer, as is supposed at the command of king Henry the Fourth : there is also bound up in the same

\* The figure is in a dark lead colour, and a green back ground.

† Granger Biog. Hist.

‡ From 18 E. 2.

§ The king's robe is blue, and his close coat purple ; the archbishop on his right hand is in red, bordered with gold, and a white close garment ; his mitre is white, striped, and flowered with gold. The other archbishop is in deep pink, and white sleeves and gloves ; the figure next him is in purple, and the other figure between them red ; both have green caps :

same volume, another book, written in a hand of the same date, and very like each other, entitled, "*Uigelsius de re militari*," the conclusion of which MS. is thus set forth in old English.

Here endeth the Booke that Clerkes clepyn in Latyne *Uigelsius de re militari*: we of *Uigelsius* of dedus of Knyghtes. The whiche book was translated and turned from Latyn into Englishe, at the ordonnance and byddynge of the worthie worshipful Lord Sir Thomas of Berkeley, to gret disport and dalyaunce of Lordes and alle worthie weyrours, that ben apalled by wey of age al labour and travaill and to grette information, and seying of yonge Lordes and Knyghtes that ben lusty and lobes to here and see and to use dedus of armes and chivalrye C: — The turnynge of this Booke into englishe, was wretton and ended in bigile of al halewes the year of our lord a thousand foure hundred, and eigte, the X year of King Henry the forth: — To him and to us alle God graunt grace of our offendynge, space to our amendynge, and his face to seen at oure endyng: Amen. — This is his name that turned this booke from Latyn into Englishe,

Worschepful  toun.

Which enigmatical figure I must own I cannot at all explain, but without doubt it is meant to express the name of the translator.

As the hands of these two different MSS. do so well agree, and this last is thus dated, there is not much doubt to be made of the first being written nearly at the same time; if so, 'tis most likely that it was not only done while Hoccleve lived, but that it was also the present book given to the king, which seems to be confirmed by the illumination. The king is here represented habited in his royal robes, in presence of his court, receiving the book presented to him by Hoccleve, who is kneeling before him: \* but still here we meet with the same unhappy difficulty

caps: the herald is counter-changed, blue and red; his armour black and white. The figure kneeling is in light green, holding a red book: the part of a figure behind the column (to the right) is in red, and a purple cap; the first whole figure purple, and a blue cap; the next blue, and purple cap, and the figure between them is red, and has a green cap: the front figure on the other side is in pink, and a blue cap; and the figure behind him is in blue. The throne behind is blue and gold, and the step and pavement green, as is all the back ground: the sky is blue, the columns are light blue, topp'd with stone colour.

\* The king sits on a throne of gold, shaddowed with red; his robe is blue lined with ermine, and the figure kneeling is in a dark lead colour; the person next him is in red, and the cape



difficulty, in not being able to determine who the particular attendant persons are.

This book is in the Bodleian library at Oxford †.

### No. XL.

THE illumination from which this plate is copied is in a book written in old French, preserved in the library of Bennet (otherwise *Corpus Christi*) college, Cambridge. The book itself is a translation of cardinal Bonaventura's life of Christ, made by John de Galopes, dean of the collegiate church of St. Louis in Normandy.

I here take the liberty of thanking the Reverend Mr. Tyson, fellow of the above college; to whom I am obliged not only for the pointing out, and procuring me the use of, this valuable MS, but also for the trouble he took in shewing me whatever he thought might be curious or useful to my undertaking, during my stay at that University. This ingenious gentleman, among several other curious works, etched an outline of this very illumination, and printed a concise account of it to present to his friends: from which I have borrowed the following intelligence.

The picture represents John de Galopes the translator, offering his book, covered with crimson velvet, to that most glorious prince king Henry the Fifth ‡; who is seated on his throne, which is blue fringed with gold, and powdered with the gold text letter S. This (Mr. Tyson conceives) may perhaps mean *Soverayne*, as that word appears frequently

cape of his cloak is blue and gold; the cap red, ornamented with a precious stone: the next figure is in white and blue, a black girdle studded with gold, hat and hose of a dark lead colour. The first of the three figures to the right is in light pink, blue mantle, and a white cape, black cap and shoes and white gloves; the middle figure is in a very dark-coloured garment, girdle studded with gold, and blue hat; the last figure is in white and pink, gold studded girdle, and a reddish-coloured hood; the back ground is red and gold.

† It is marked Digby, 233.

‡ The king's robe is crimson lined with white, his collar is gold, and his girdle is of the same; his leg is black, with the garter gold; the two ecclesiastics are in a lightish pink; the officer holding the mace is in a short green coat; one leg is red, and the other white. John de Galopes is in light purple, and the book is crimson; the throne is blue, powdered with the gold letter S; the back ground is blue and gold, and the pavement is chequer work of green, yellow, black and white.

ly on the tomb of his father at Canterbury. On the king's right hand stand two ecclesiastics. He on the fore ground holds in his hand a black cap, called *Mortier* by the French, and always worn by their chancellors and presidents *à mortier*.

Then Mr. Tyson tells us, that a learned friend of his suspects it may be the famous cardinal Lewis de Luxemburgh, chancellor of France, afterwards bishop of Terounne, afterwards archbishop of Rouen, and perpetual administrator of the diocese of Ely. He died at Hatfield, Sept. the 18th, 1443.

Among several proofs offered by this learned gentleman of the genuineness of the portrait, these seem to be very striking ones. First, that the disposition of the figures, the drawing and the colouring of this miniature, all shew the hand of an able artist. Next, it appears that the book in which this illumination is preserved, was originally presented to the king himself, and was afterwards his property. This (continues my author) is another mark of the resemblance being genuine; for it cannot be supposed that the author would have presented the king with so laboured a miniature of his majesty, if he had not been able to procure a real likeness.

At the end of the book, in a round hand, of the time of Henry the viith, or queen Elizabeth, is written this entry:

This wasse sumtyme Kinge Henzi the fifeth his Booke; which containeth the lyfe of Crist &c. the psalmes of the patziarches and prophetes; the psalmes of the prophet David omittid.

Mani excilent notes, thoughe some thinges waience the tyme; maye be amendid; Rede Iudge and thank God for abetter light.

No. XLI.

**R**epresents *William Curteis*, abbot of St. Edmund's-Bury abbey, presenting to king Henry the viith, a book translated out of the Latin by John Lidgate, a monk there, which the king receives seated on his throne, \* surrounded by his court; this was done at Bury, while the king

\* The king's robe is a light brown, and his close coat is gold; he is seated on a throne of light grey, with a dark pink canopy: the first figure on his left hand, is entirely dressed in gold;



king held his Christmas there, It is very likely that the two figures, (one on the king's left hand, and the other behind the sword bearer) who are both of them covered, are the king's two uncles, John, duke of Bedford, regent of France, and Humphry, duke of Glocester, third and fourth sons of Henry the fourth.

This book † contains the life of St. Edmund, king of the East Angles, and is illustrated with many beautiful pictures, representing the principal accidents of the history: at the beginning is Lidgate's prologue, which runs thus:

When I first gan on this translation  
 It was the yere by computacion  
 When sirte Henry in his estat roial  
 With his sceptre of yngland and of France  
 Heeld at Bury the feste pryncipal  
 Of Cristemesse with full gret habundance  
 And after that list to have plesance  
 As his Consail gan for him provide  
 There in this place till hestene for to abide  
 And then he goes on,  
 In this mater there is no more to seyn  
 Sauit to the Kyng for to do plesance  
 Th abbot William his humble chapeleyn  
 Gaf me in charge to do myn attendance  
 The noble story to translate in substance  
 Out of latyn aftir my kunnyng  
 The in ful purpose to give it to the Kyng.

And this appears to be the very book which was presented to the king. ‡

gold; the next in a light brown, with white flowers, edged with gold, and a deep pink cap; the sword bearer is in dark brown with light flowers; the figure behind him is entirely in gold, with a pink cap; and the figure beside him is in a light pink: all the ecclesiastics are in black: the seven figures at the bottom, are in a white shaded with a dirty pink: the book presented to the king, is red, and the other held by the monk, gold; and that on the stand in front, blue, the stand is brown; and the candlesticks are gold: the pavement light and dark green; the building that surrounds them is brown, and the sky a deep blue; the frame is light and dark pink.

† This book is preserved in the Harleian Library and is marked 2278.

‡ See the Harleian Catalogue, No. ut supra.

No.

## No. XLII.

THIS is from a MS. in the Bodleian Library, Oxford, and represents John Lidgate, the author, presenting it to king Henry the sixth. \* The person standing by the king is without doubt either one of the king's uncles, or some other great lord of the court. The crown, or coronet, differs much from that of the king's, and is perhaps the ducal coronet. †

I take this opportunity of expressing my acknowledgments of the favours I received at the hands of Dr. Beever, of All Souls, and the Rev. Mr. Price, master of the Bodleian Library, who kindly procured me the use of this and the foregoing MS. and also for the pains they jointly took in shewing me whatever they thought worthy notice while I was at Oxford.

## No. XLIII.

THE valuable picture here copied, is in a large folio MS. most elegantly written and illuminated; it contains, among several romances and other matters, an account of the order of the garter. ‡ It was written at the command of John Talbot, earl of Shrewsbury; and this illumination represents him in his habit of the garter, presenting the book to Margaret of Anjou, queen to king Henry the sixth, who, together with the king, is seated on a rich throne, surrounded by the lords and ladies of the court. § On the king's right hand stand two figures, one having a coronet on his head, and the other a plain hoop, or circle of gold. The figure with the coronet I take it is designed for the king's uncle,

\* This book is marked Digby, 233, Bib. Bod.

† The throne is red, striped with gold; the king's robe is blue, lined with ermine, the under garment and gloves are red: the officer on his right, is in green and red, his hose red, with silver stripes: the figure to the left is in green and red, and a green coronet; all having golden girdles. Lidgate is in black, presenting the book edged with gold: the back ground red striped with gold, and the frame blue and white.

‡ This MS. is marked 15 E 6. and is preserved in the Royal Library.

§ The king's robe is blue, lined with ermine; the sleeves of his coat are pink: the robe of the queen is a deep lake colour, with sleeves of gold cloth, and a white stomacher: the seat is gold, and the step it stands upon a darkish stone colour: the arms behind the throne proper: the first of the two women behind the queen, is dressed in gold, and her head dress is pink and gold; and the second is in blue, as is her head dress: the crown'd figure beside the king, is in deep pink turned up with green furring: the earl himself is in deep pink, lined



cle, Humphry, duke of Gloucester, because it much resembles the illumination copied at the bottom of the following plate, which is certainly designed for him. This portrait of the earl of Shrewsbury is said to agree exactly with an old painting of him, that is to be seen at the herald's office.

## No. XLIV.

THE two figures on the top of this plate are the portraits of Thomas Beauchamp, earl of Warwick, and Margaret his wife; this Thomas was father to the great Richard Beauchamp, earl of Warwick, the glorious warrior, in the reigns of Henry the vth and Henry the vith. \*

The bottom figures are Humphry duke of Gloucester, fourth son of Henry the 1vth, and Eleanor Cobham, his second wife; she was daughter of Reginald, lord Cobham, of Sterborough. She was accused of witchcraft, and put to solemn penance for three several days at London, and was afterwards imprisoned in the Isle of Man for life. Her husband, the duke of Gloucester, was shortly after arrested for high treason, and basely murdered without any trial. †

## No. XLV.

THIS plate is from an old drawing, (entirely of one colour, seemingly bistre) contained in a MS. book in the Harleian Library, ‡ the title of which is *The Pilgrim*, and it was written by John Lidgate; the drawing represents the author, presenting the book to Thomas Montacute, earl of Salisbury. The designer has enigmatically pictured the title of the book, in making the figure of a Pilgrim jointly holding and presenting the book with Lidgate to the earl.

lined with green, the garters are a light blue, and gold letters; the book is a deep red, and the clasps are gold: the dog behind the earl is white. The figure on the right hand, holding a mace, is in blue, with a reddish sash, and his coat turn'd up with green furr, red hose, and black shoes: the figure behind is in red, and a pink cap ornamented with a gold star: the figure with his hand on his breast, next the mace bearer, is in a pink coat furred with black, and black hose; and the next to him is in green, with red hose; the building stone colour, the hangings red, ornamented with gold; and the pavement green and gold.

\* Both the figures are dressed in deep red; the woman's head dress is purple, gold, and white linnen; the trees and ground proper; the back ground gold, and the frame blue.

† The duchess is habited in a reddish pink gown; of the same colour is the duke's robe, and cap, his close coat is blue, and the lining of the robe is ermine. The head dress of the duchess is black, and a gold coronet; the back ground is blue, flowered with gold, the pavement light and dark red, the frame red and gold.

‡ Marked 4826.

No.

No. XLVI.

**T**HIS plate is done from a valuable MS. in the royal library\*, containing the Chronicle of England, from Brute to the reign of Edward the second. It was written at the command of Edward the fourth, by the person who is kneeling before the king and presenting the book: The king sits on his throne of state, richly habited; having on his head a blue velvet cap, turned up with fine linen, instead of a crown†. The figure on the left hand, with the insignia of the garter, may perhaps be intended for Richard duke of Gloucester, the king's brother.

No. XLVII.

**I**S taken from a small folio MS. on vellum, in the archbishop's library at Lambeth‡. It represents Anthony Woodville, earl of Rivers, presenting the book and Caxton his Printer, to king Edward the fourth, the queen and prince. The portrait of the prince (afterwards Edward the fifth) is the only one known of him, and has been engraved by Vertue among the heads of the kings. The person in a cap and robe of state, is, probably, Richard duke of Gloucester, as he resembles the king, and as Clarence was always too great an enemy of the queen to be distinguished by her brother§. The book was printed in 1477, when Clarence was in Ireland, and in the beginning of the next year he was murdered. At the end of the MS. is this curious monogram;

**·KER·**

See

\* Marked 15 E 4.

† The king's robe is blue, and gold lions intermixed with flower de luces, his cap white fringed with gold; his neckcloth is white, and a gold collar; the author is in a bright pink, and a black hood and girdle; the whole length figure behind the author, is in a bright brown, deep purple sleeves; a gold collar, and blue cap; the figure he talks to is in light red, and a brown cap and gold collar; the corner figure to the left is in a clear green, red cap, a gold wand and collar; the next figure is in deep crimson, furred with very deep red, and sleeves of the same, a red cap, gold wand, collar, and garter, blue legs, and black shoes; the throne is a clear brown, and the back crimson, the curtains and canopy pink; the walls are green, and the arras is of a deep redish brown flower'd with gold; the pavement stone colour.

‡ No. 265.

§ The king, queen, and figure with the cap, are in blue and ermin, gold crowns, scepters, &c. the prince, and the figure next the king are in red; the earl's coat as it is blazoned



## 34 THE REGAL AND ECCLESIASTICAL

See a further account of this book in the Hon. Mr. Walpole's catalogue of the royal and noble authors, *page* 52; and in Ames's History of Printing, *page* 9. For the use of this MS. as well as the sight of several curious things in the Lambeth library, I am obliged to the kind assistance of Dr. Ducarrel, the *Librarian*; this worthy gentleman carefully pointed out to me, whatever he thought might be useful to my undertaking.

### No. XLVIII.

Contains a portrait of prince Henry, (only son to king Henry the sixth,) who was murdered at Tewkesbury. Another of lady Ann, daughter and coheir of Richard Nevil, earl of Warwick and Salisbury, who was first married to the above prince Henry, and afterwards re-married to Richard duke of Gloucester. Another of Richard duke of Gloucester, (afterwards king Richard the third) eighth and youngest son of Richard duke of York, and Cecily Nevil his wife. And another of Edward prince of Wales, the only son of the above Richard and Ann; he died very young, in the life-time of his father. The originals of these portraits, are drawn by the hand of John Rous, the celebrated historian of Warwickshire†.

The two following plates are taken from a MS. preserved in the Harleian library‡, which is fairly written on vellum, and most elegantly bound in crimson velvet, edged with crimson and gold thread, and tassels of the same at each corner; lined on the inside with crimson damask; on the cover are five bosses of silver, wrought and gilt, the middle one of which contains the arms of Henry the seventh, and the other four the portcullis, gilt, on a field party per pale, argent and vert, in enamel. It is made fast with two clasps, on each of which is a red rose of Lancaster, and half an angel proceeding out of a cloud on the top.

The

with blue legs; Caxton is in black; the figures behind are in pink; the throne, arras, and carpet, are red and gold, floor green; walls lead colour, cieling blue and gold spots, the book is pink and gold leaves.

† This MS. is in the Cotton library, marked Julius E iv. the figures are all of one colour, viz. brown.

‡ Marked 1498.

The book itself contains four original indentures, made between the king, (Henry VII.) and John Islip, Abbot of Westminster, specifying the number of masses, collects, &c. which were to be said for the departed souls of the king's father, wife, and other relations, &c. and provision to be made for thirteen poor men by the king, with many other like matters.—See the Catalogue of the Harleian MSS. No. 1498.

No. XLIX.

**I**S the King (Henry VII.) giving the book to John Islip, the abbot of Westminster, who kneels before him, bearing his crozier on his left arm (Westminster being a mitred abbey;) behind him are divers of his monks, and some of the almsmen or beadsmen, (mentioned above) with their beads in their hands. \*

No. L.

**R**epresents a monk standing before a desk, and reading the abstract of the first deed (according to the direction therein contained) a judge, with other ministers of the law, assisting on the right hand, and abbot Islip with his monks on the left. †

Additions to the Work.

Having thus far brought down the series of kings, &c. from the reign of Edward the Confessor, which have been diligently collected, as well as the greatest care and attention bestowed to make them as compleat as possible; yet since the beginning and continuation of this work, several curious matters, which unavoidably had escaped notice, have occurred, and are here given in chronological order.

No.

\* The king is in red, lined with ermine; his hose are flesh colour; the crown and scepter gold; all the figures behind are in black, and gold badges on the almsmen; the elbow of the throne is green; the canopy and curtains crimson; the arras a deep red, and the wall and pavement stone colour; the cieling blue and gold stars; the letter is blue, white, and red, on a gold ground.

† The abbot and his monks are in black; the judge in red lined with white; the figure next him is in red, the next in blue, and the next in red; the seat and step are green; the desk the book lies on crimson; the wall and pavement stone colour; the letter as before, red, white, and blue, on a gold ground.



## No. LI.\*

**R**epresents king Henry the First, bewailing the fatal and unfortunate end of his children, who are represented below struggling in vain with the tempest, wherein they perished. †

## No. LII.

**I**s king John, who is represented hunting. This illumination is at the head of a forrest charter. ‡

## No. LIII §.

**I**s Edward the third, and David king of Scotland, who are represented hand in hand, an emblem of the peace that was confirmed between them. (This illumination is at the head of the articles of the peace, which are most elegantly written, and the initial letter of each article embellished with the royal arms of England, quartered with those of France.) This peace was concluded in the year 1357, at the constant supplication and intreaties of *Joan*, wife to David, (who was sister to Edward) after he had been kept close prisoner for the space of eleven years in the castle of Odium.

## LIV.

**I**s a portrait of John, king of France, who was brought prisoner into England by Edward the Black Prince. He died in England, Anno 1364, on a visit to king Edward ||.

No.

\* This and the following are from Claudius, D 2.

† The king is in deep blue; his robe is light pink, lined with red; the seat stone colour; the back ground to the right is red and silver, and to the left blue and gold; the frame red and blue; the two children blue; and the two attendants blue and red; the ship a light brown; and the water green.

‡ The king is dressed in light red, and blue robe; the horse grey, and the trappings red; the stag and the rabbits are of a dun colour; the dogs proper; trees and ground green; the back ground is blue and red, with gold squares.

§ From Nero, D. VI. as is also the following plate—Edward is dressed in light pink lined with ermine, and blue sleeves; the king of Scotland is in red, and a gold collar; the back ground is blue and gold; and the letter blue, on a gold ground; the arms are proper.

|| The king is in blue lined with ermin, pink sleeves and hose, and gold collar: the back ground is gold, and the ornamented frame is blue.

## LV.\*

**T**HE figure at the top is Geoffrey de Lucy, supposed to be the son of that Geoffrey de Lucy mentioned in the reign of Edward the First, and one of the knights that attended Edward the Third into France. †

The figure of a lady ‡ at the bottom of the plate, is Mary de St. Paul, (countess of Pembroke) who was the daughter of Guy de Chastilian, earl of St. Paul. She was married to Aymer de Valence, earl of Pembroke, who was murdered in France in 1323; after which (according to Stow) she was remarried to Laundas, who was taken with the prisoners in the attempt to surprise the castle of Calais, in the time of Edward the Third. She was a devout and religious lady, possessed of a considerable dowry, which she bestowed in pious and charitable uses. She here holds an image of gold of the Virgin Mary, which she gave to the Abbey of St. Alban's. She also founded Pembroke Hall, Cambridge, in the year 1343, and died 1377.

## No. LVI.

**R**epresents the portrait of John Gower, a famous English poet, who was cotemporary with Chaucer, and was greatly assisting with him in refining the English language. He was author of the *Confessio Amantis* in English; the *Speculum Meditantis* in French; and the *Vox Clamantis* in Latin; from a MS. § of which last work is the present portrait taken; it is preserved in the Cotton Library. He is here represented shooting at the world, with these lines over the picture:

*Ad mundum mitto mea jacula dumque sagitto  
At ubi justus exit nulla sagitta fecit,  
Sed male viventes hos vulnere transgredientes  
Conscijs ergo sibi se speculetur ibi.*

He died An. Dom. 1402, about 80 years of age.

This

\* This plate, with No. 57, 59, and 60, are all from Nero D. vii.

† This figure is in blue, with a pink hood and black cap; back ground blue and gold, and blue frame.

‡ The lady's habit is cloth of gold, so is her head dress; and the image is gold, the altar is marble, and the back ground deep red, in a blue frame.

§ This is in the Cotton library, marked Tib. A. iv. and the whole is of one colour, namely, dark brown.



This curious portrait (of which no mention is made in the catalogue) had escaped my strictest researches, and was pointed out to me by Mr. Haley; to which gentleman I am much obliged, not only for this, but for his kind intelligence in several very curious matters.

## No. LVII.

**I**S Thomas of Woodstock, duke of Gloucester, youngest son to Edward the Third, who was murdered at Calais by the order of his nephew king Richard the Second. \*

## No. LVIII.

**T**HE method of fighting a duel before the king. Antiently when one person was accused by another, without any further witness than the bare *ipse dixit* of the accuser, the accused party making good his own cause, by strongly denying the fact, the matter was then referred to the decision of the sword. If the parties were noble the king himself was always present at the combat, seated on a scaffold, attended by the earl marshall, and high constable of England, who were to see that no undue advantage might be taken by either party. The conqueror was then declared innocent, and the vanquished guilty. This method of trial was not often put in execution. The above illumination was made about the reign of Richard the Second, whose portrait the figure of the king much resembles. In this king's reign Henry earl of Derby challenged Thomas Moubay, duke of Norfolk, to single combat. †

## No. LIX.

**I**S Robert Chamberleyn, as is supposed, a knight in the service of Henry the Fifth, at the battle of Agincourt. ‡ The illumination is dated 1417,

\* The figure is in deep crimson, lined with white; the coronet round his head is gold; the swan is silver; the back ground blue and gold, and the frame red.

† This is from Nero D. 17. and the armour of the two fighting figures is silver; the elbows and girdles gold; the first figure to the right is the same: the king is in light pink, with a robe of blue lined with ermin; the figure next the king is in silver armour, the body of which is purple; the back ground is red, flowered; the ground of the lists is green, and the rails red: the letter is blue and red, on a purple ground and gold edge.

‡ The armour is silver; back ground blue, and the border gold; the field of the arms argent, and the birds legs sable.

1417, but my chief reason for engraving it was because the armour of that time is in it so well represented.

No. LX.

**I**S a portrait of Thomas Ramryge, who was Abbot of St. Alban's when the curious catalogue of the benefactors to that abbey was compleated (about the year 1440) from which book I have taken so many curious portraits, &c. The abbot is here pictured as praying to the holy Trinity, that is represented in the drawing hanging before him. \*

\* The abbot is in black; the table blue, and the ground green; the mitre white bordered with gold: the figure of God is in red, and a blue robe; the glory is gold, on a yellow ground; the cross is green, and the figure of Christ flesh colour; the back ground is red and gold, the letter is blue, white and red.

E R R A T A.

*The kind reader is desired to correct the account of the 6th plate, (page 8.) in the following manner.*

No. VI. STEPHEN.

This king is here represented in the common robes, usually worn by the nobility; and not in the robes of state. On his finger he carries a hawk, an emblem of his being nobly born, tho' not the immediate son of a king. He was third son to Stephen earl of Blois, by Alice fourth daughter of the Conqueror.

The story of the parrot, the author confesses only to have had from a friend's conjecture, (not well acquainted with history) but the oversight on his own side, (in so plain a case) is still more unpardonable; yet he hopes this error will be favourably overlooked, as such mistakes shall be avoided with the greatest care in any future work.

Page 29, line 7. *for afterwards bishop of, &c. read and bishop of.*

F I N I S.







J. Mull. del et sculp.

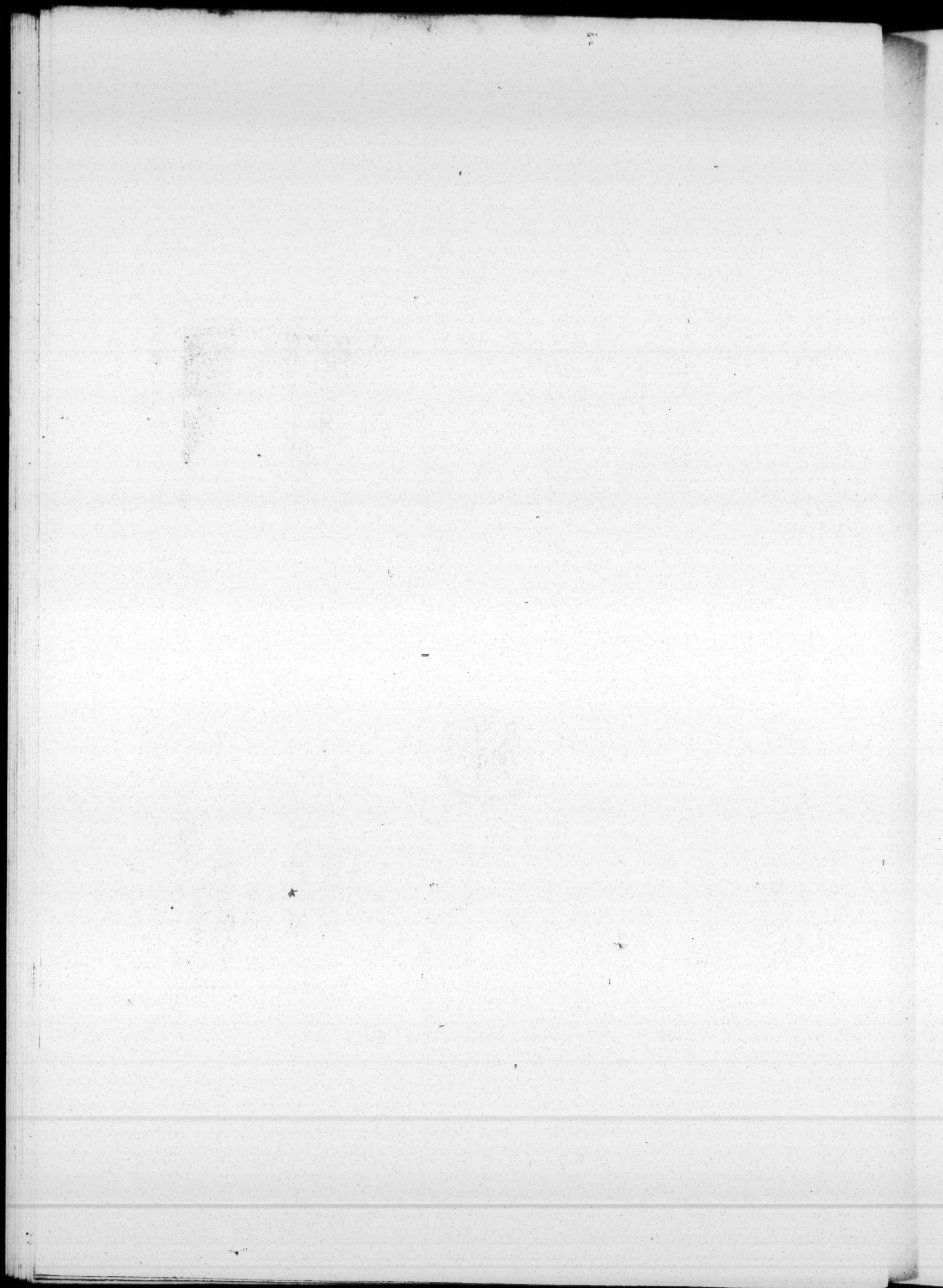


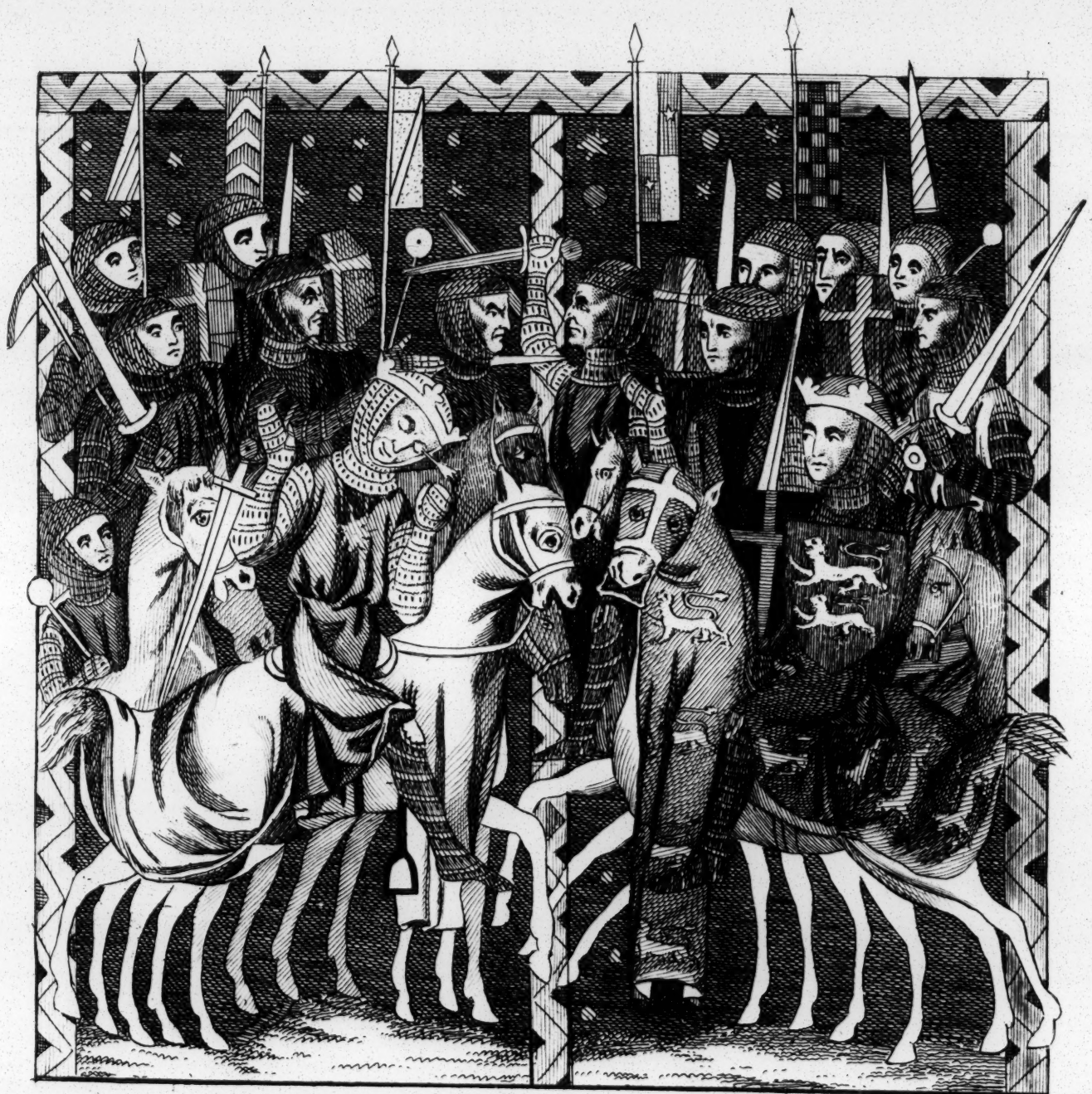




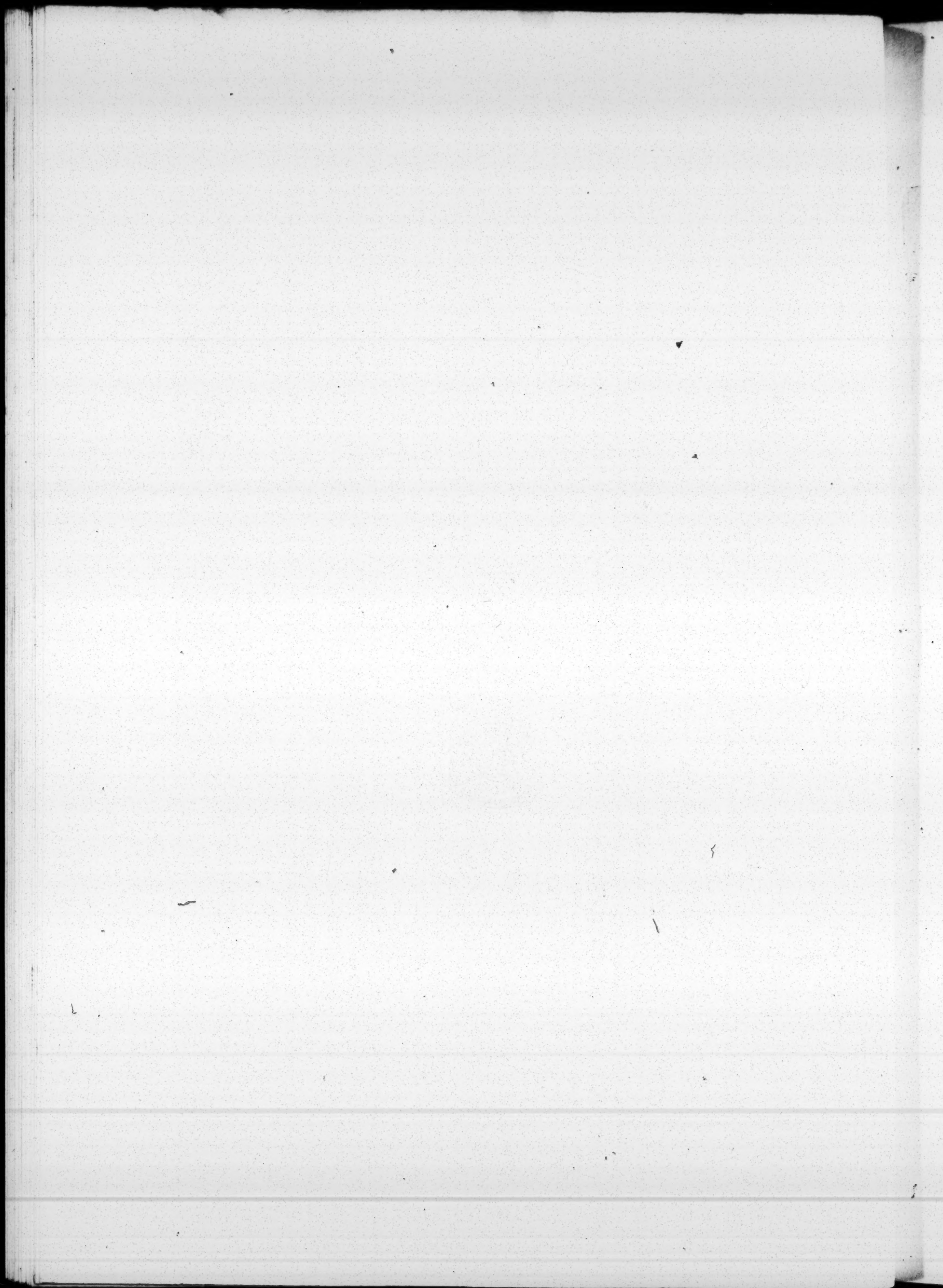
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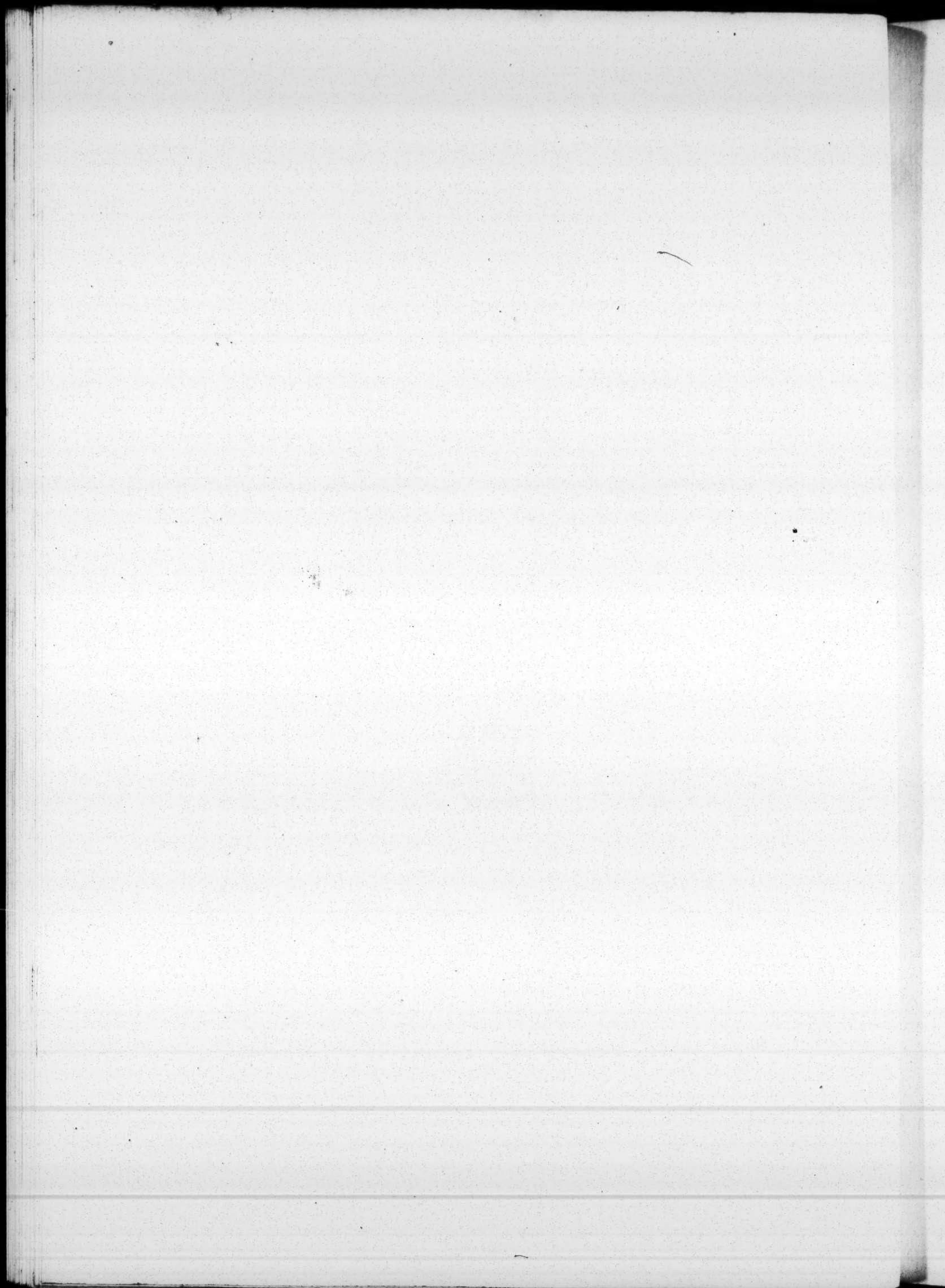






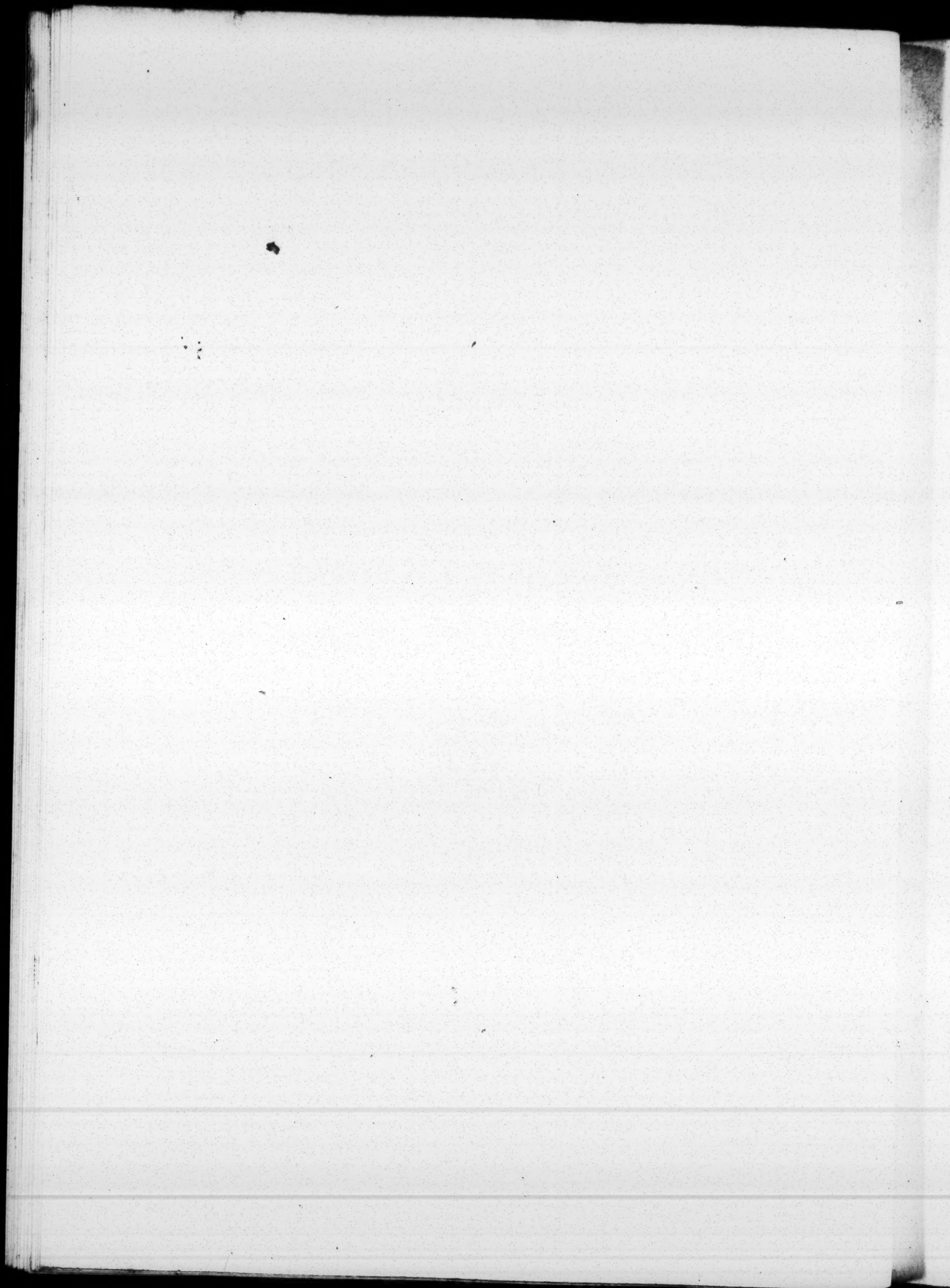
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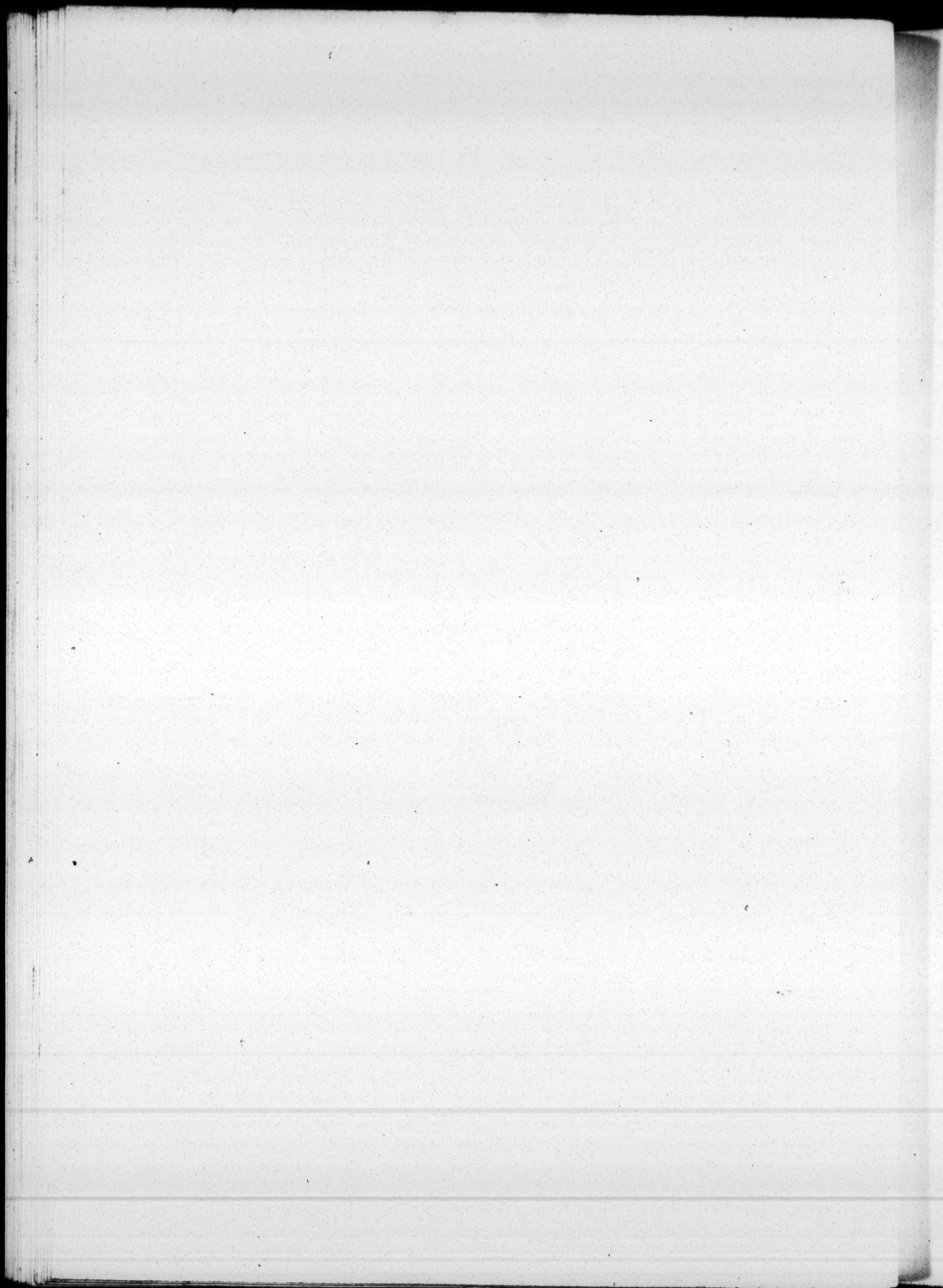






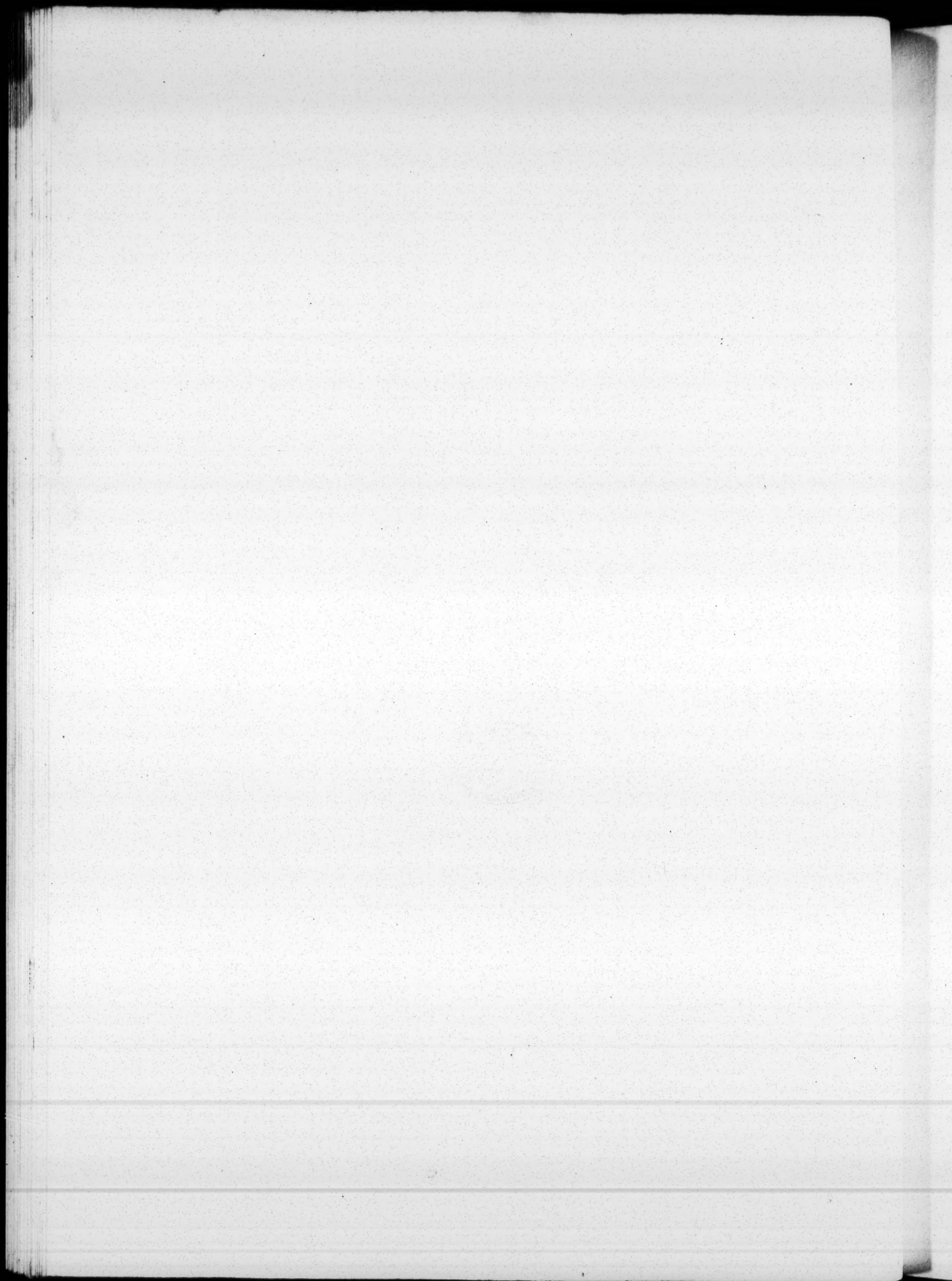






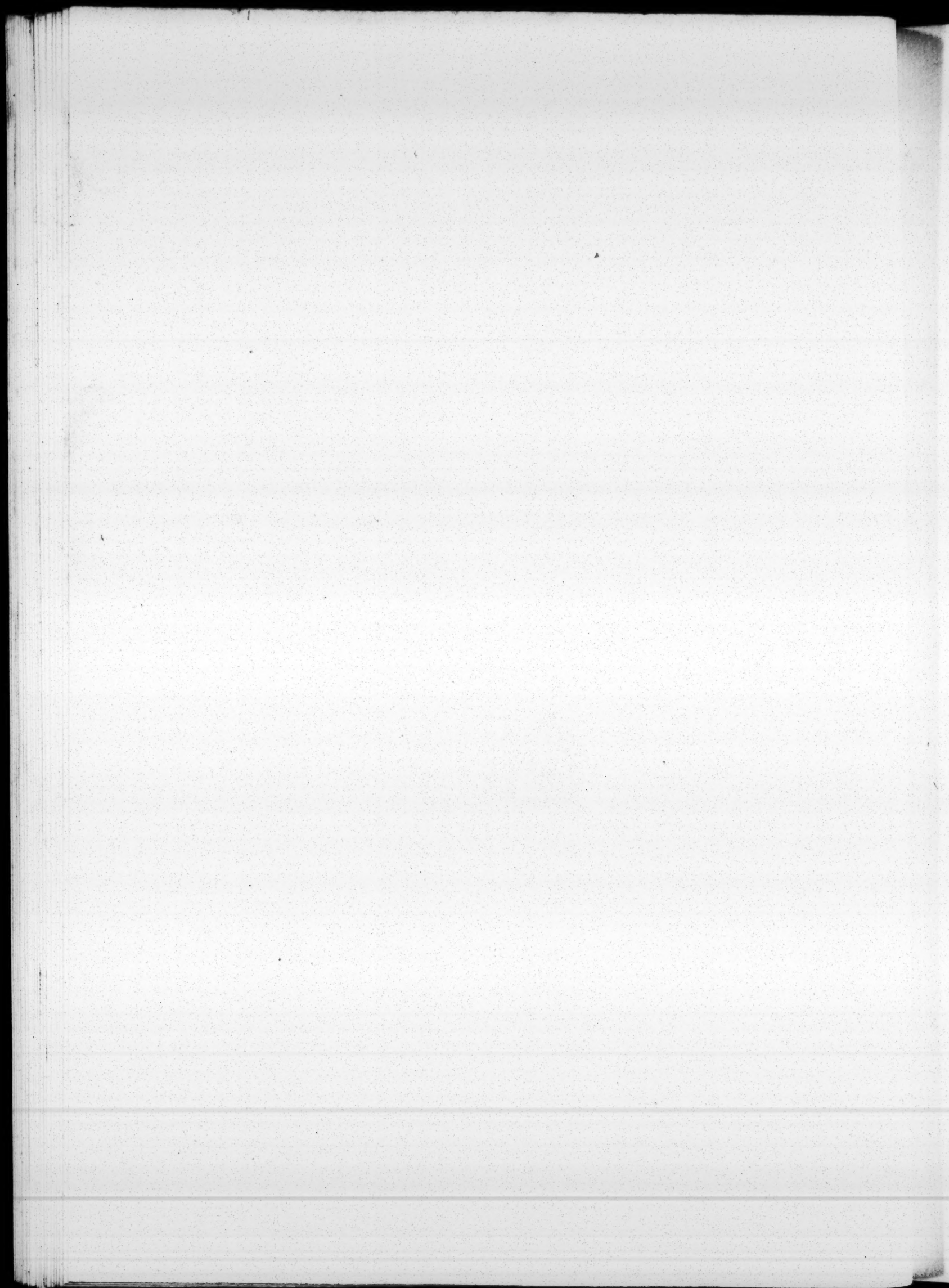


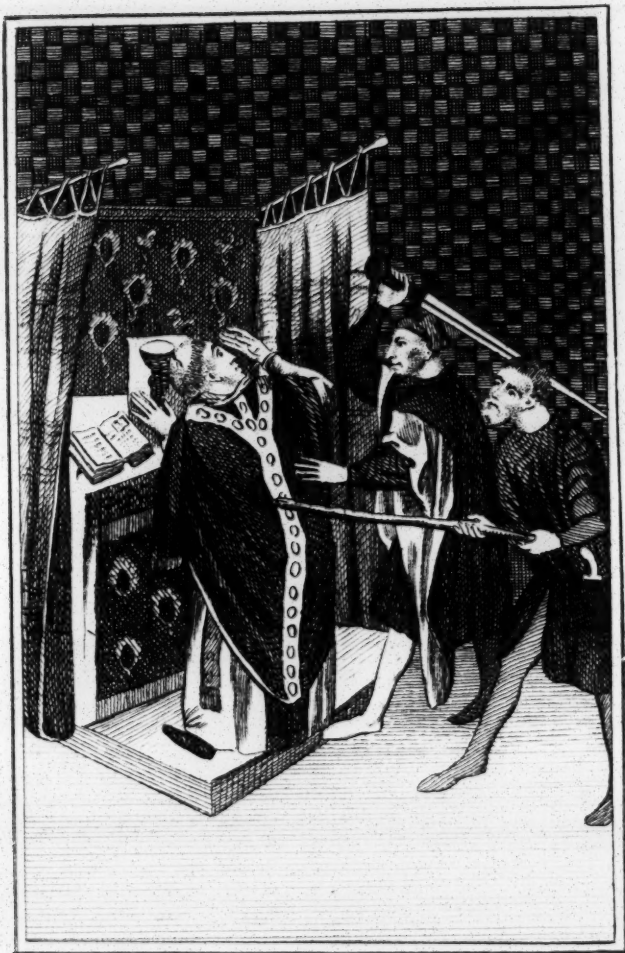






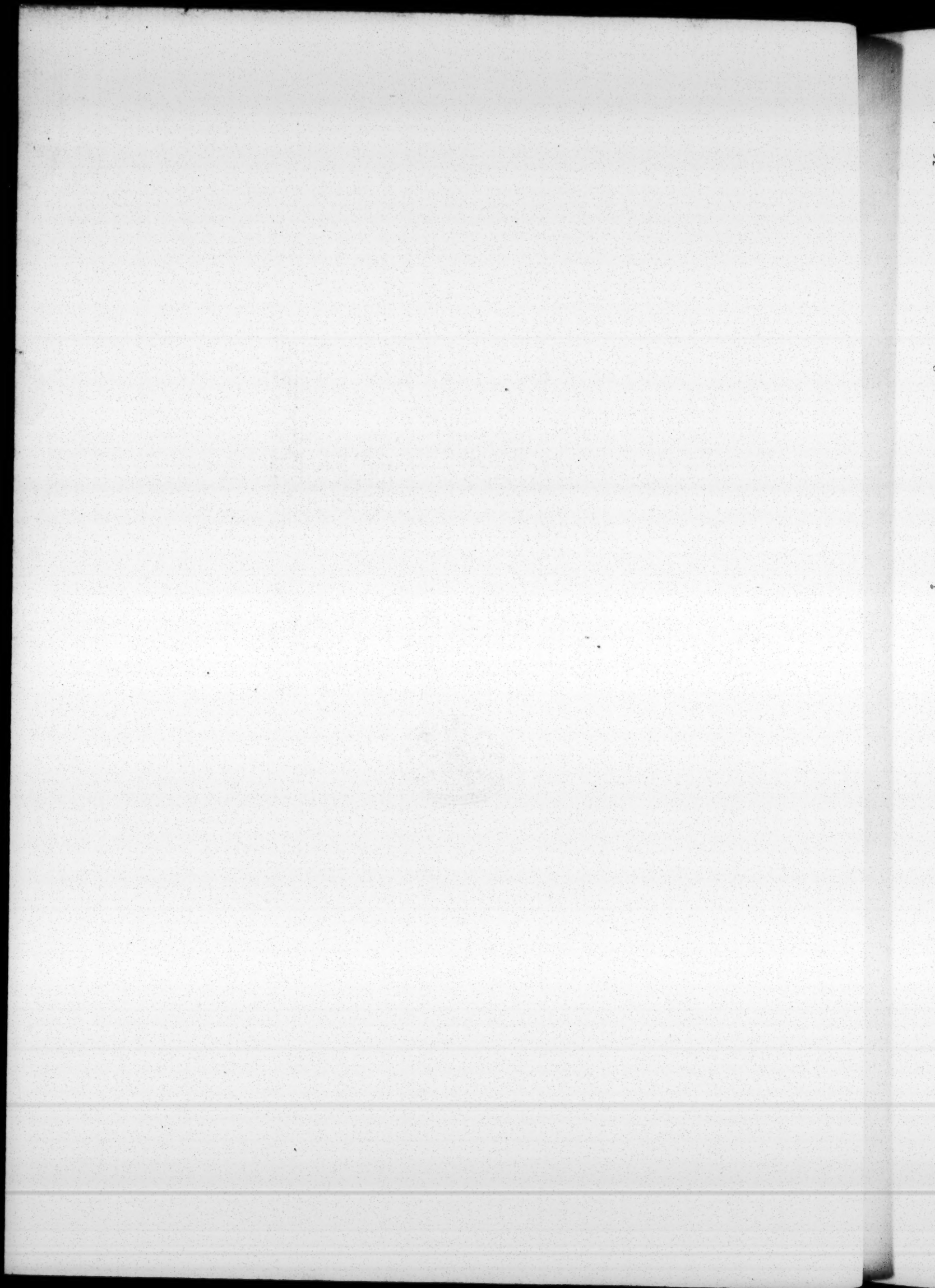


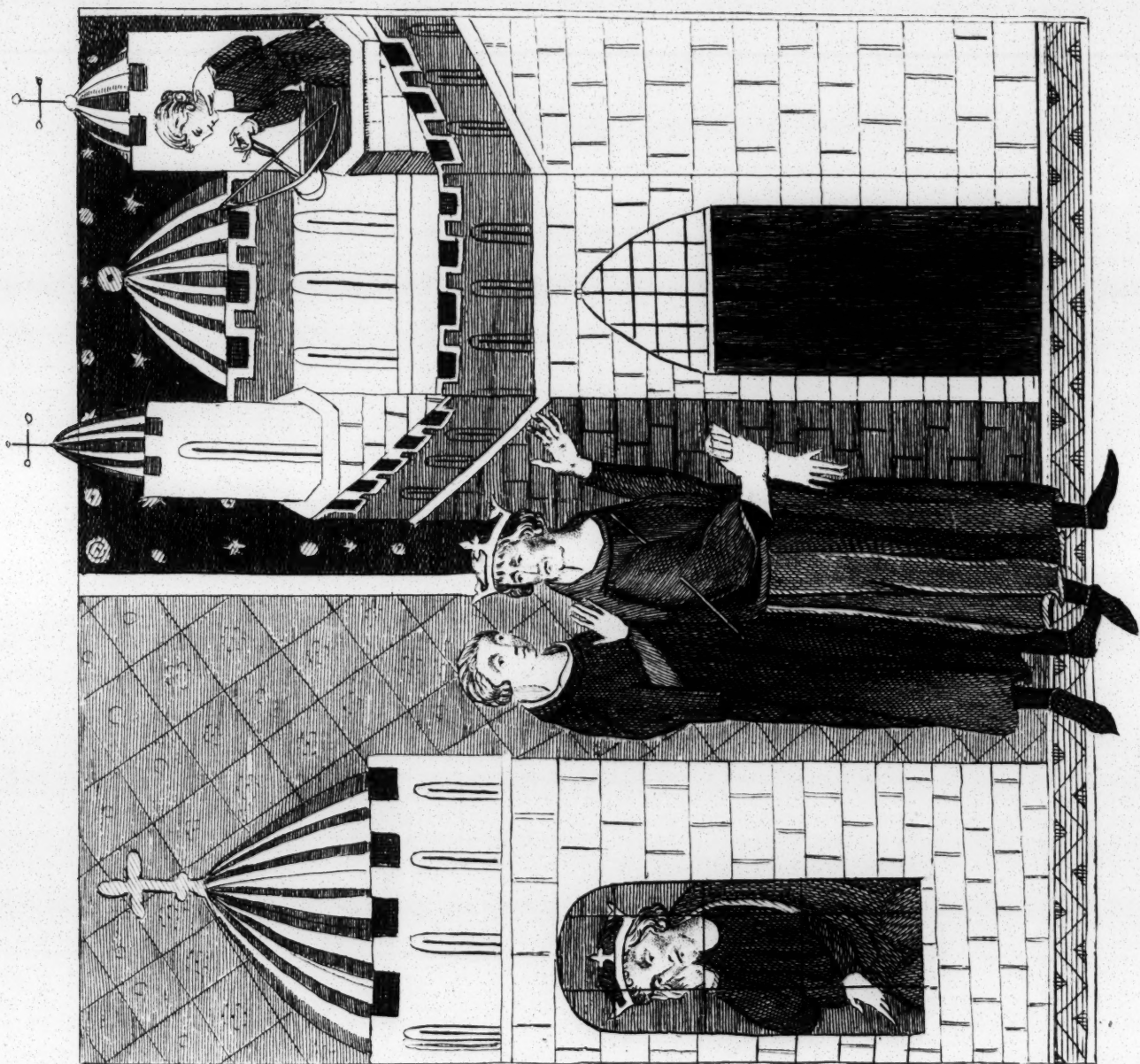




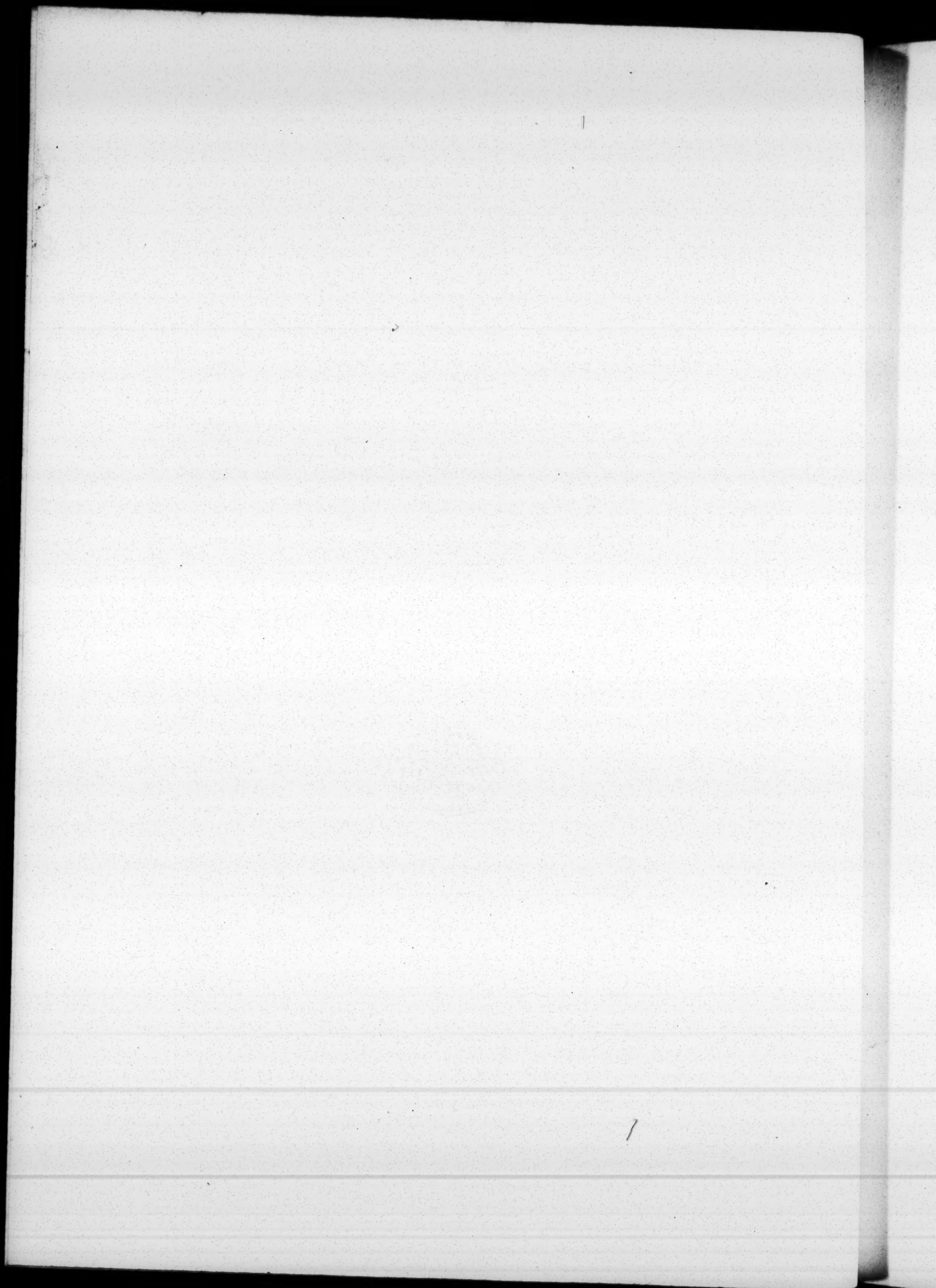
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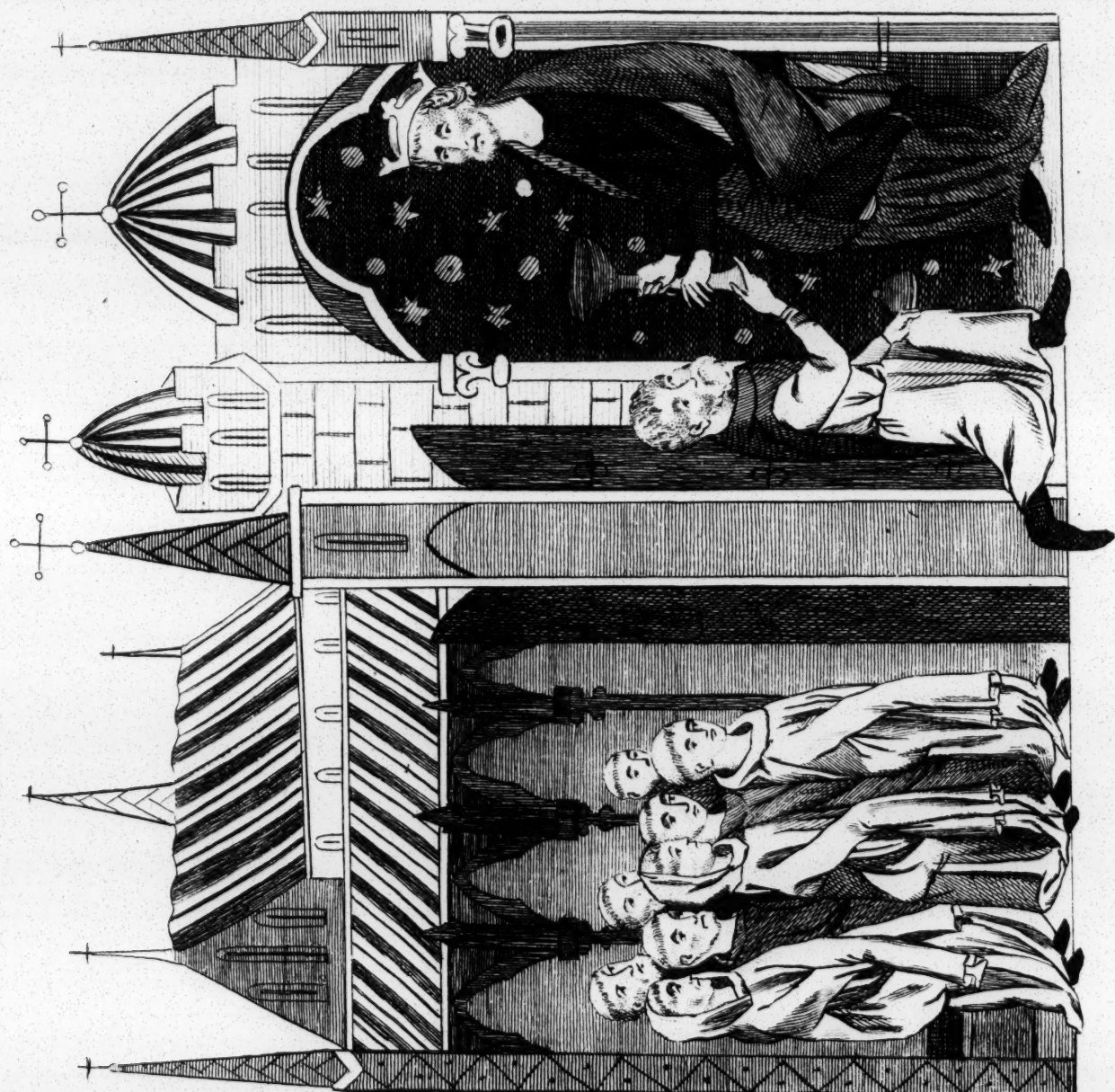










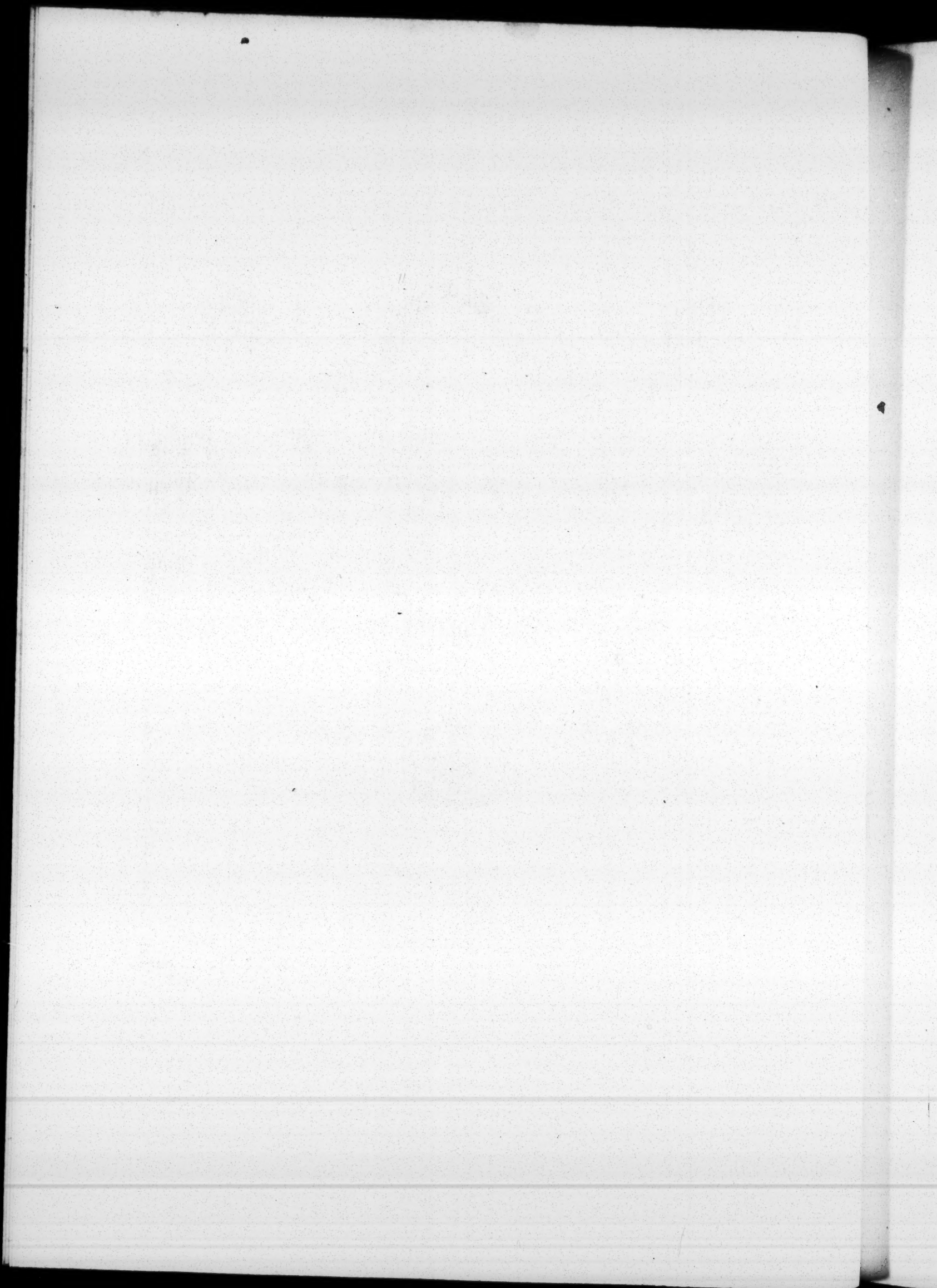




















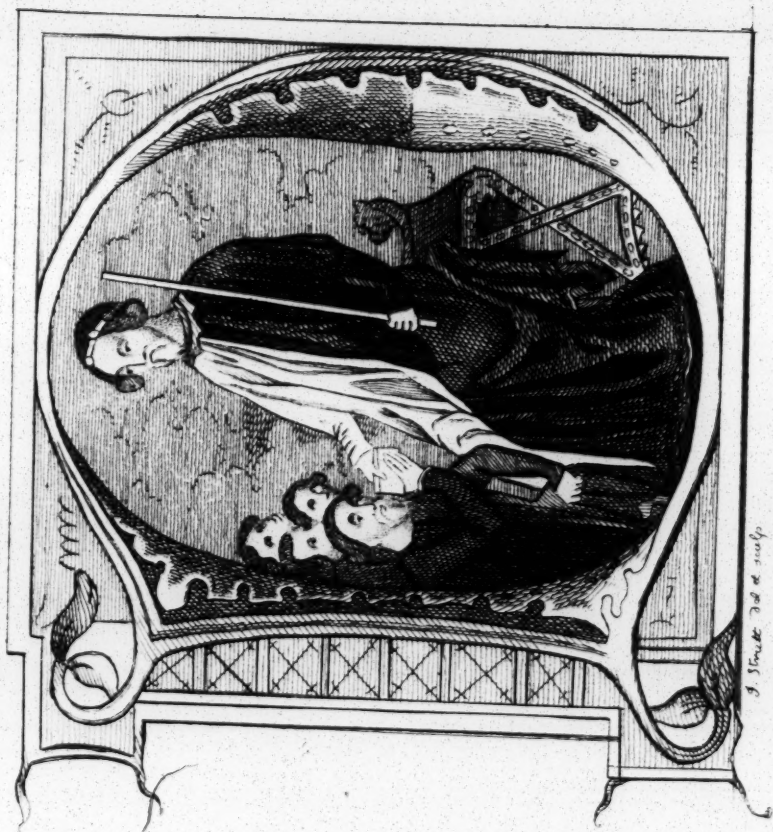








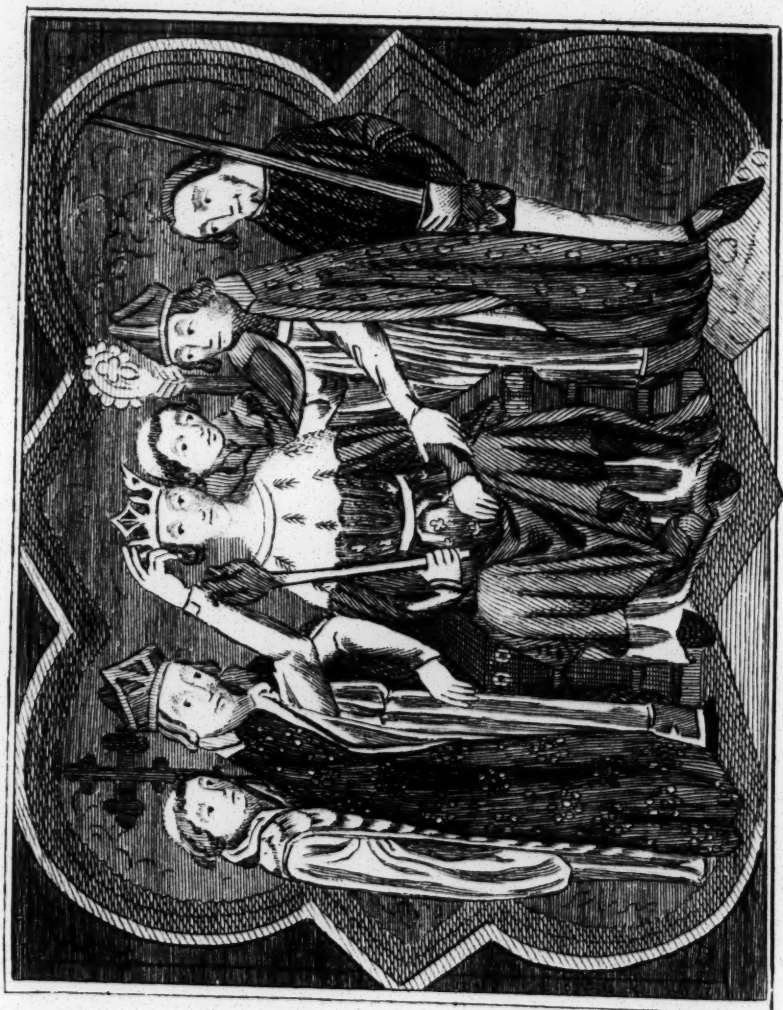




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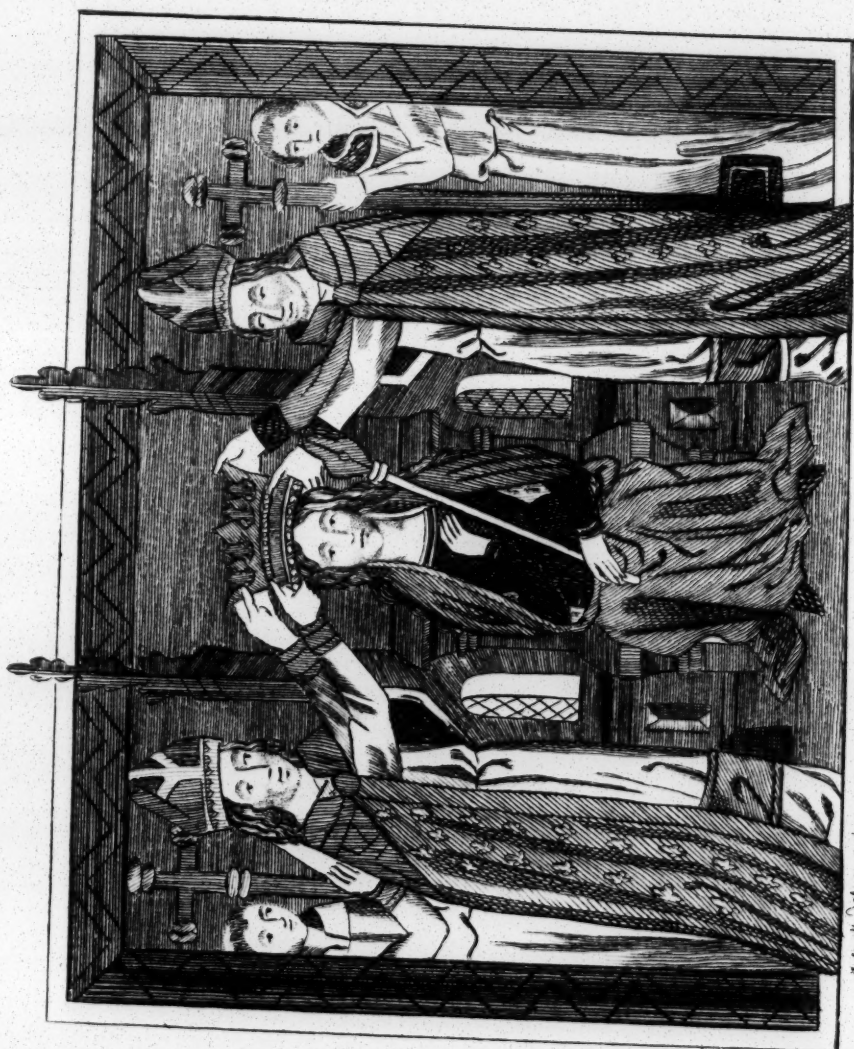




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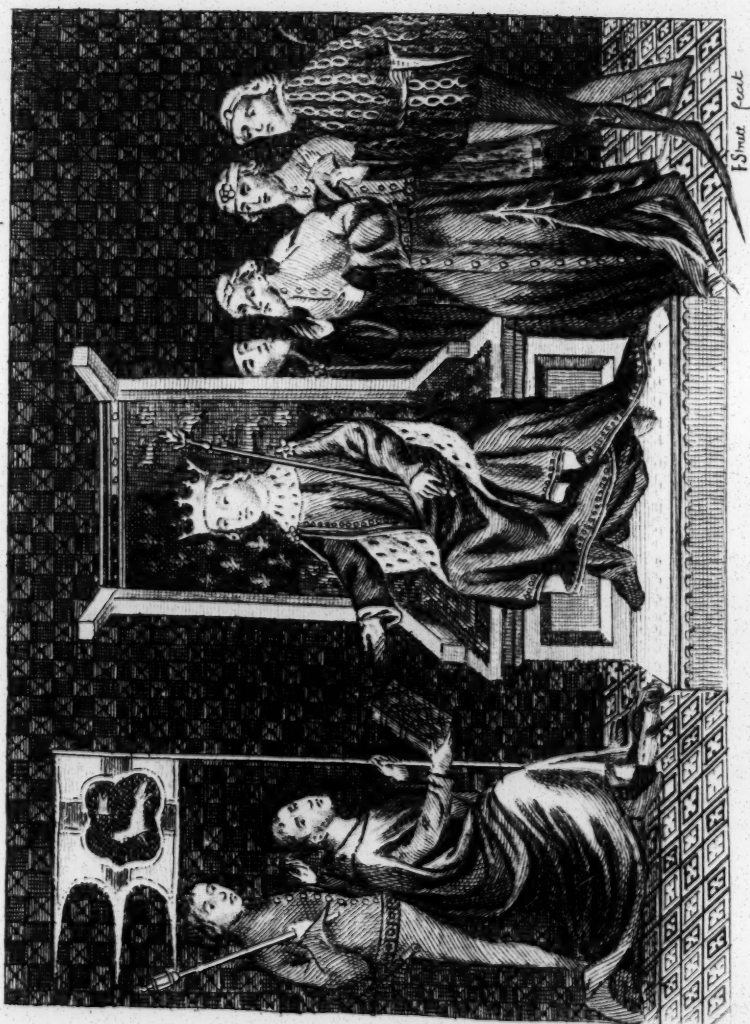




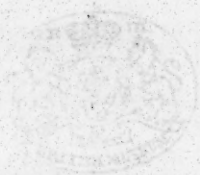
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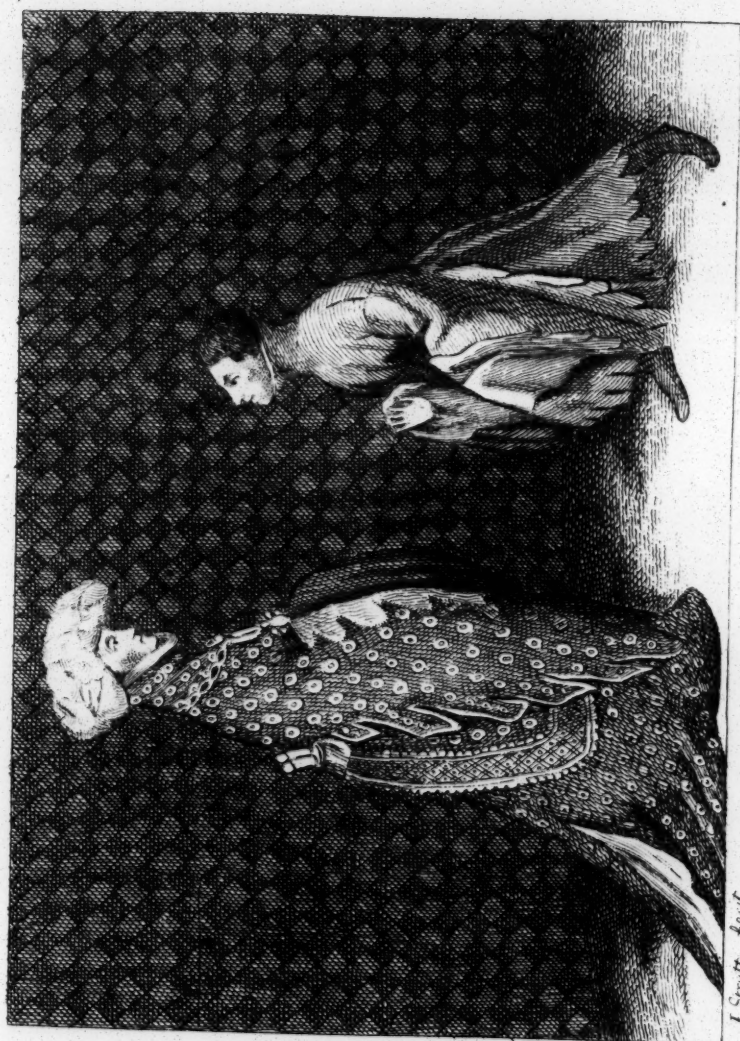






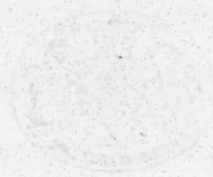


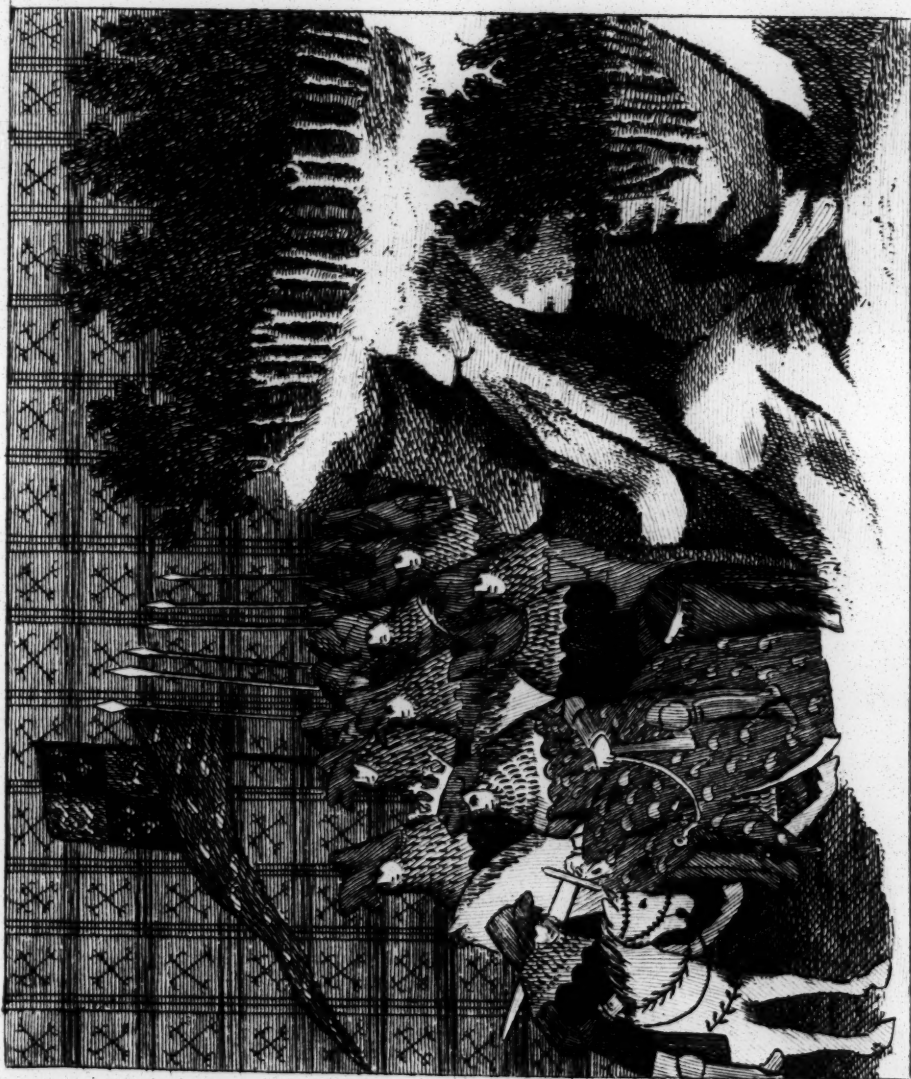




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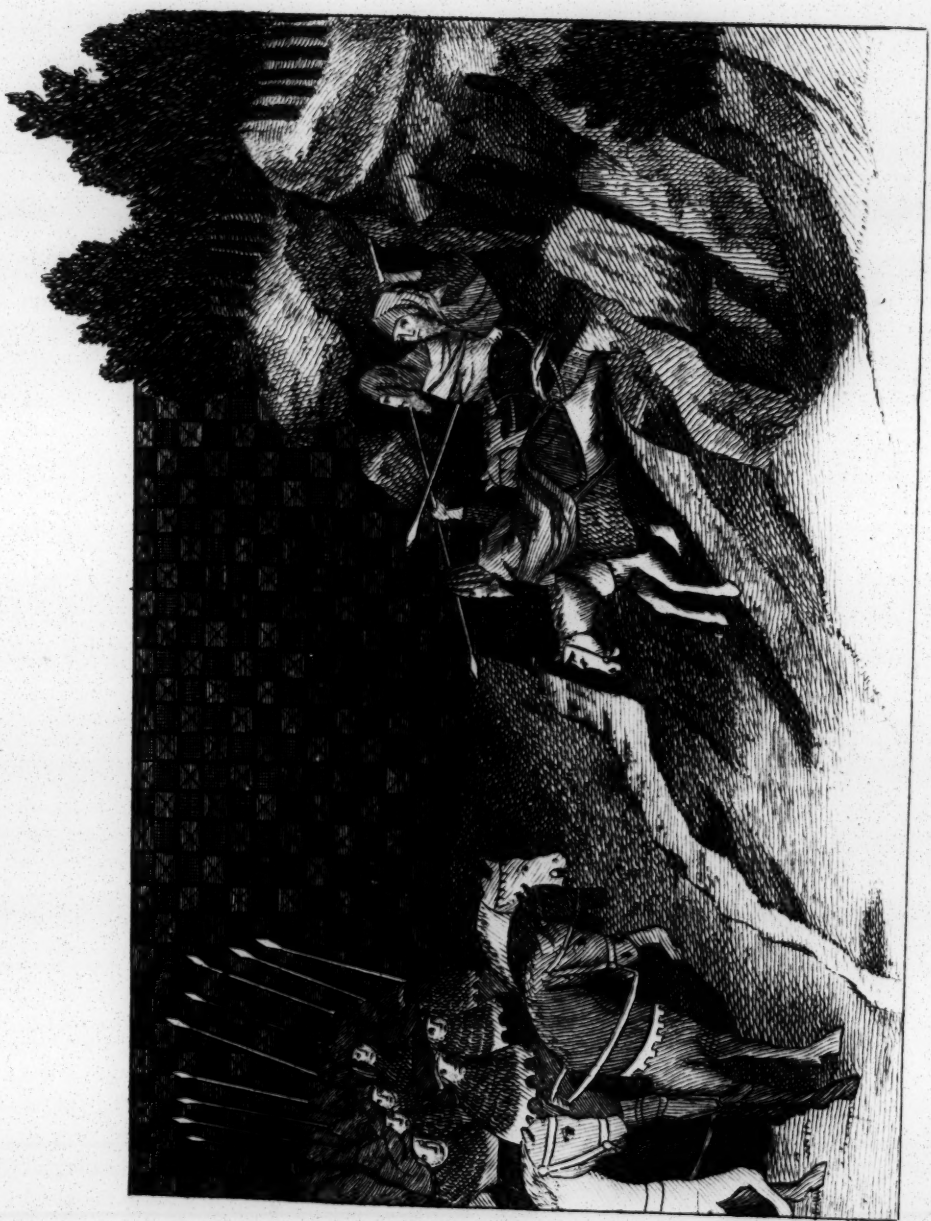




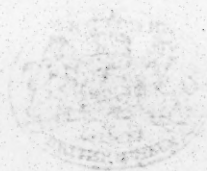


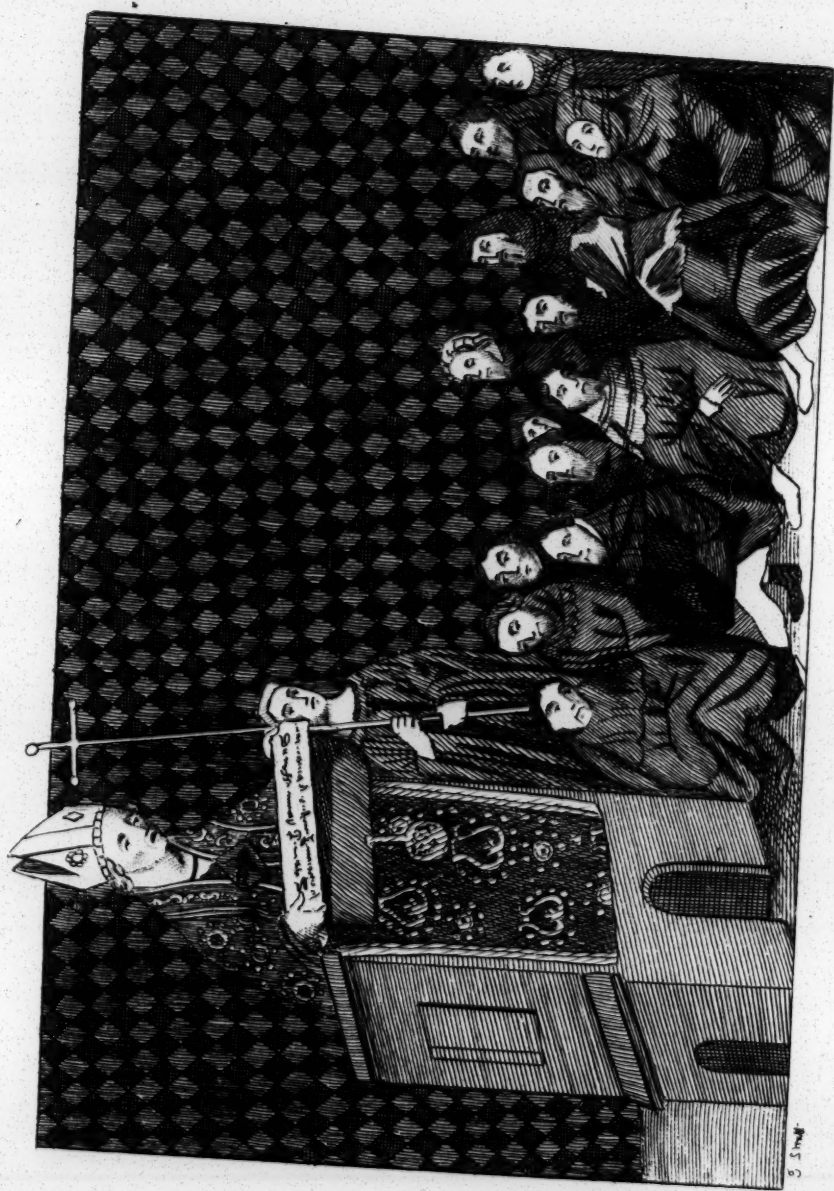






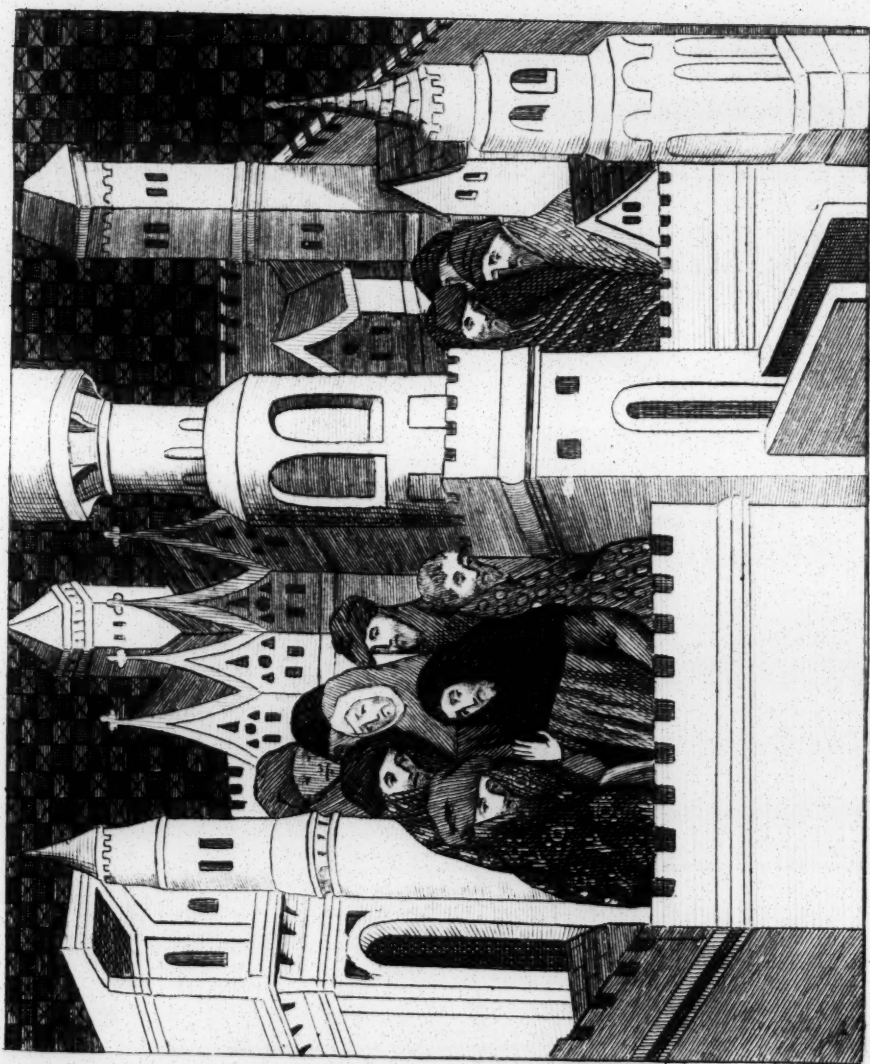






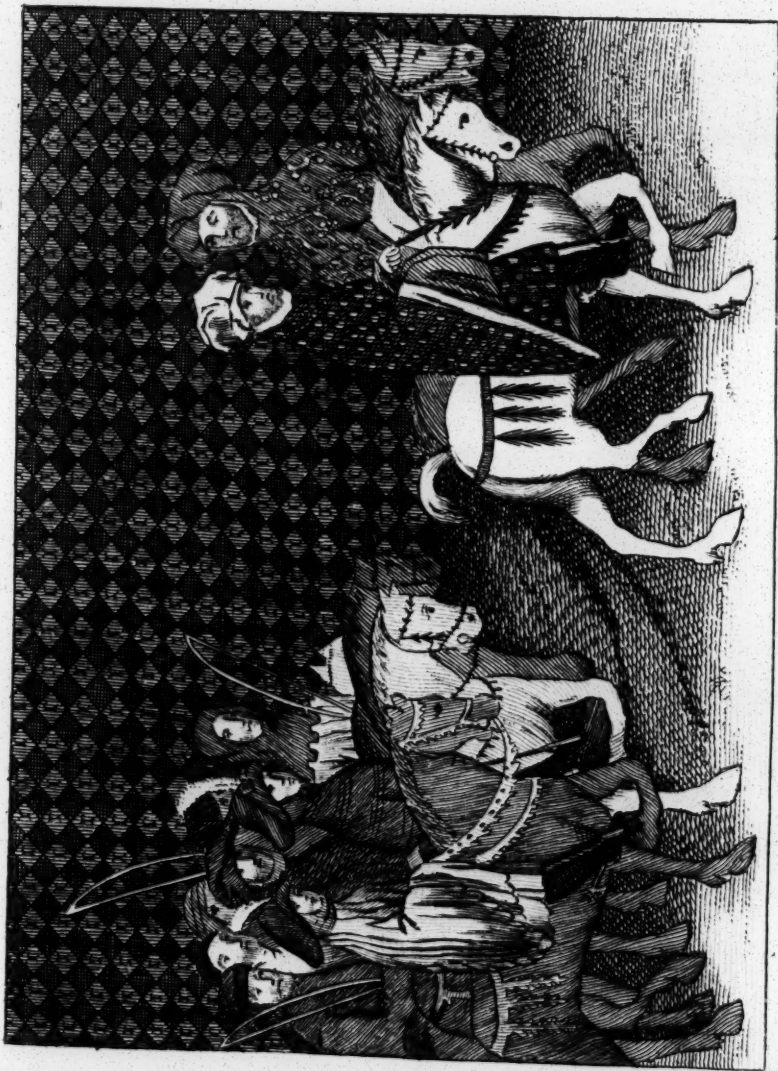












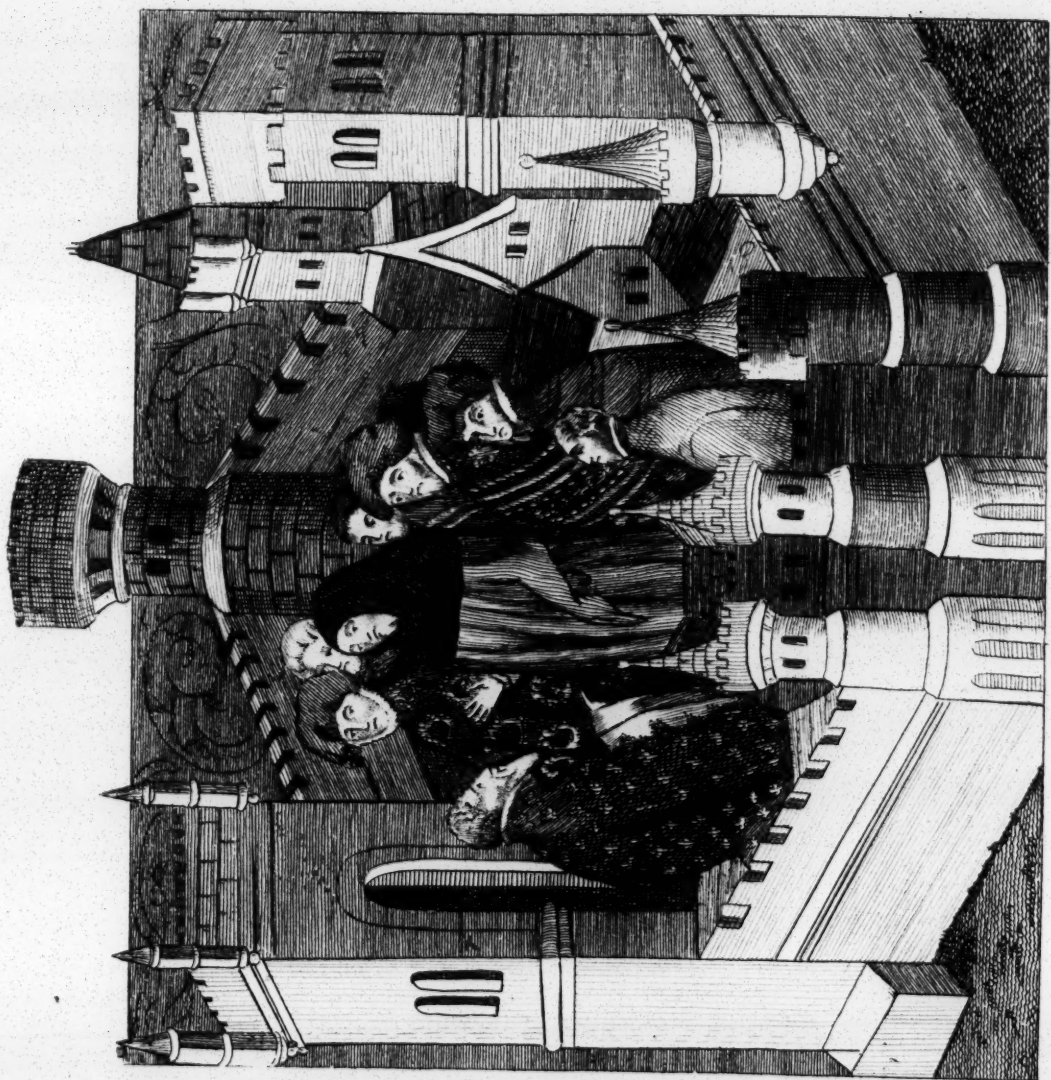






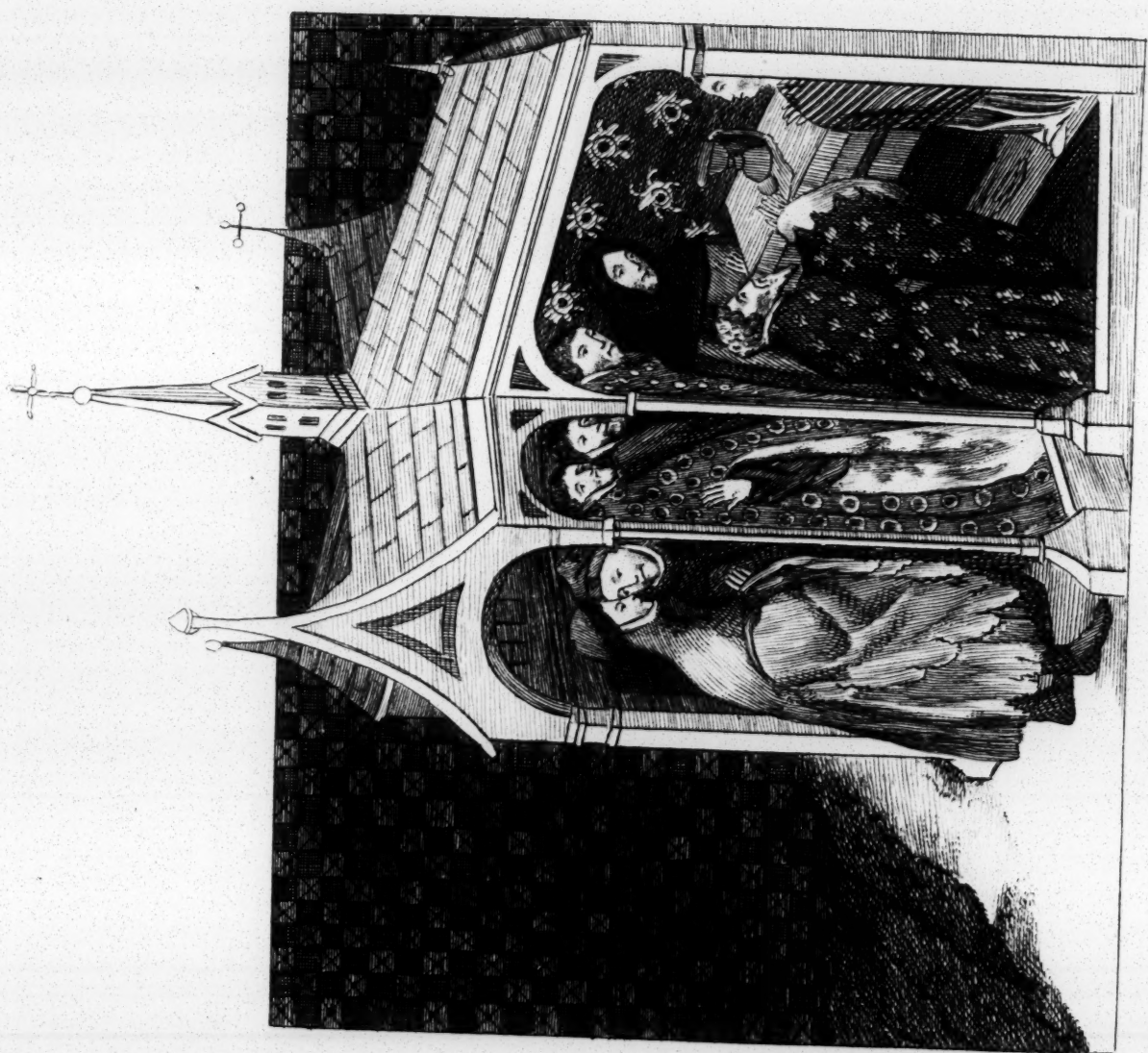












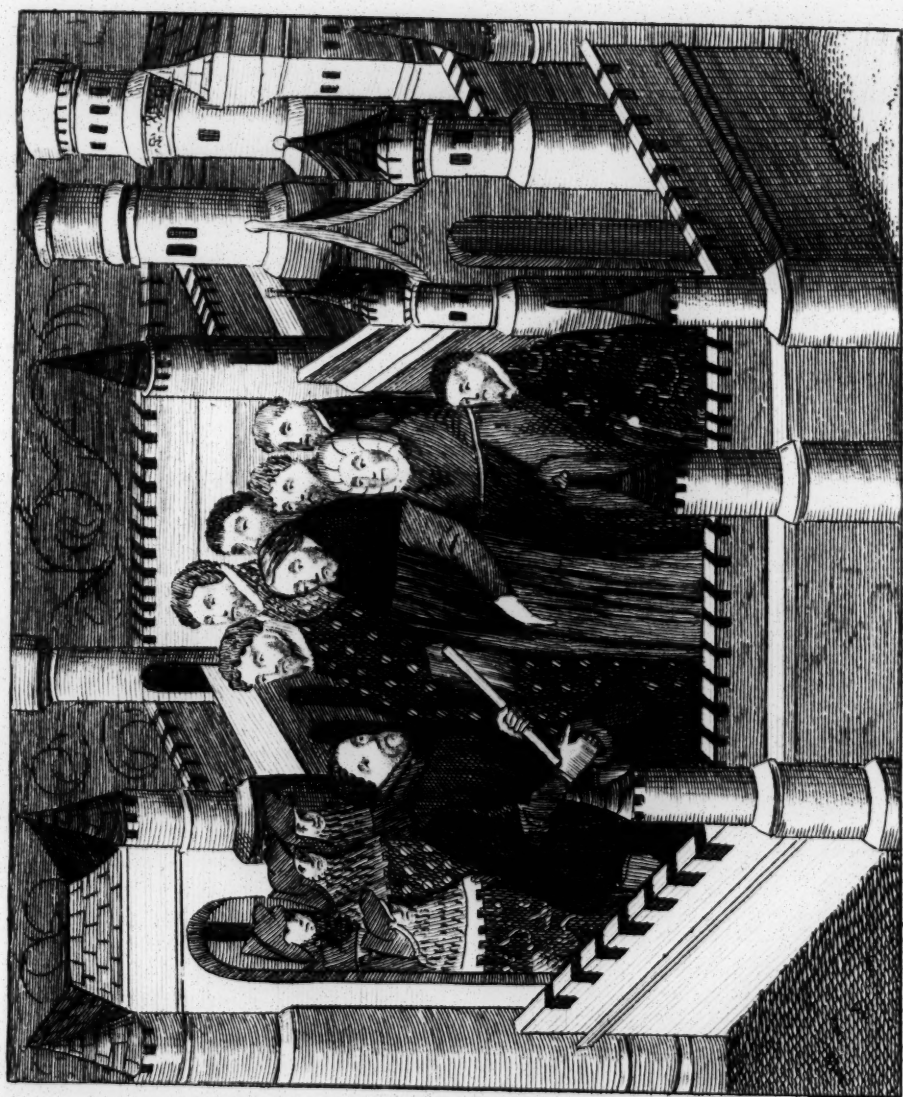






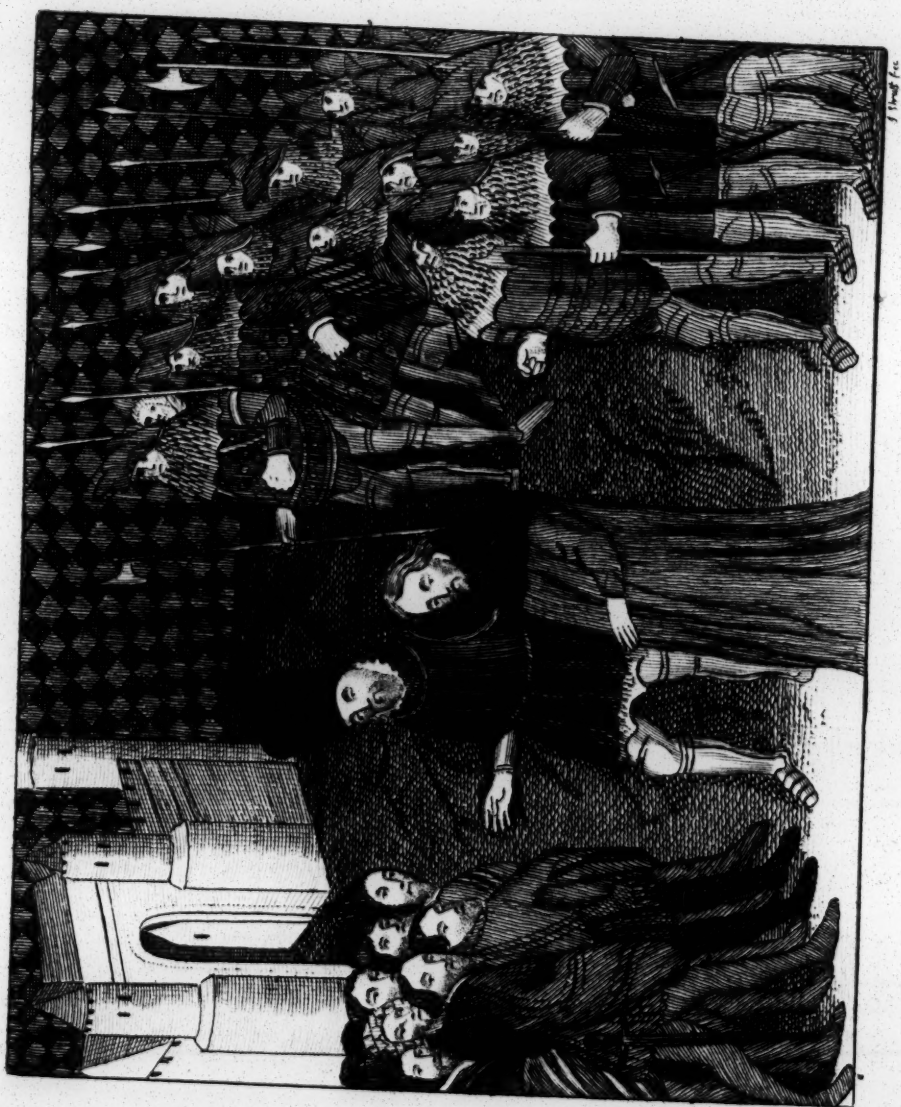




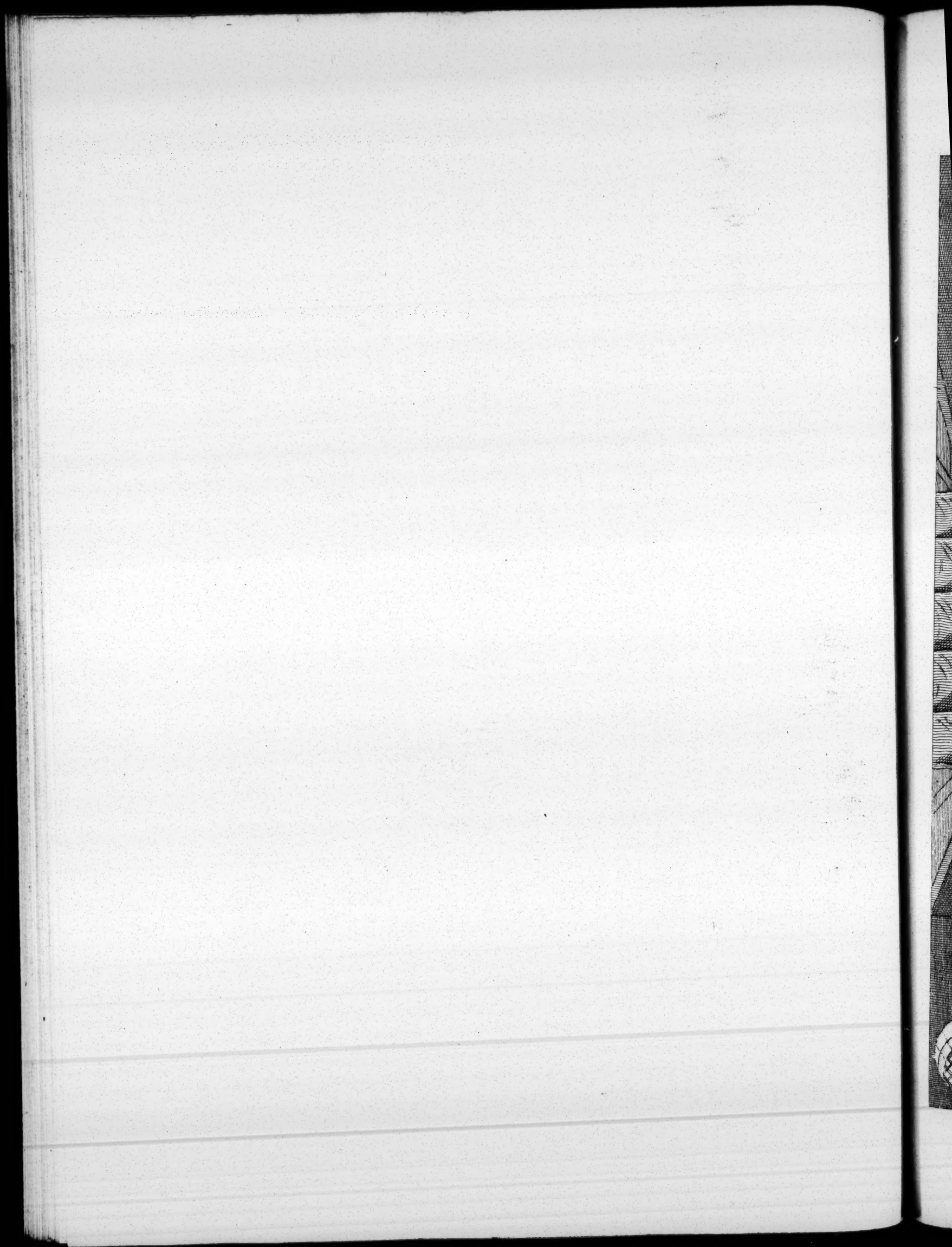








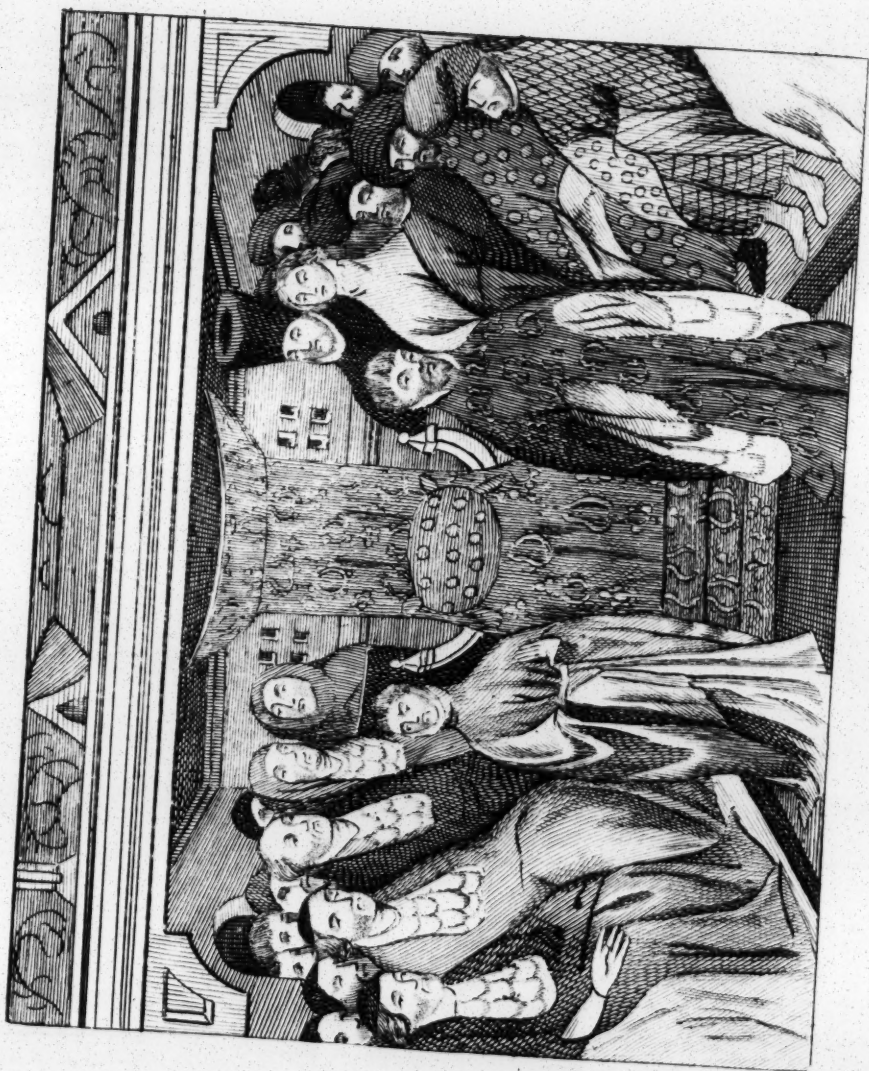












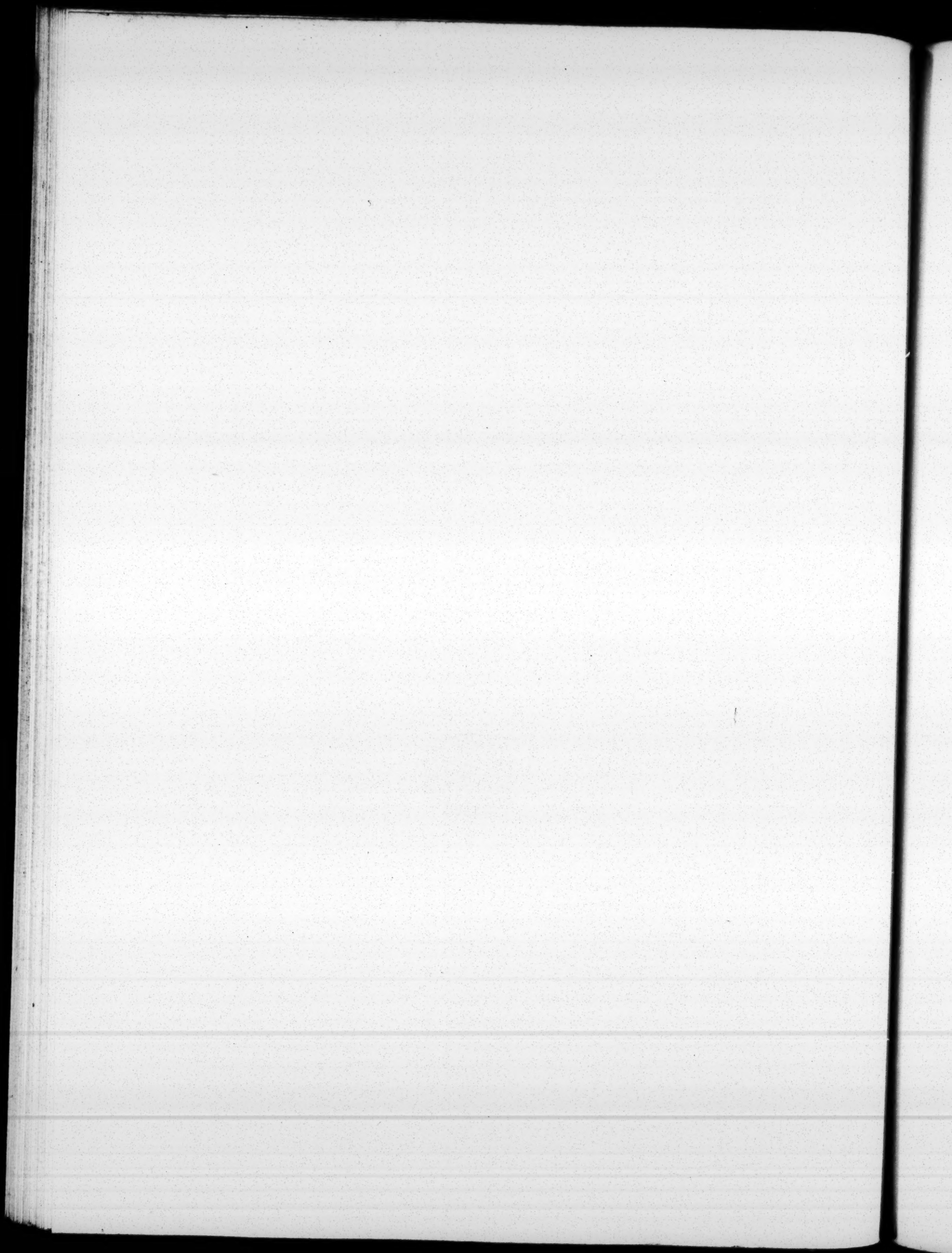






*J. Smith sculp.*





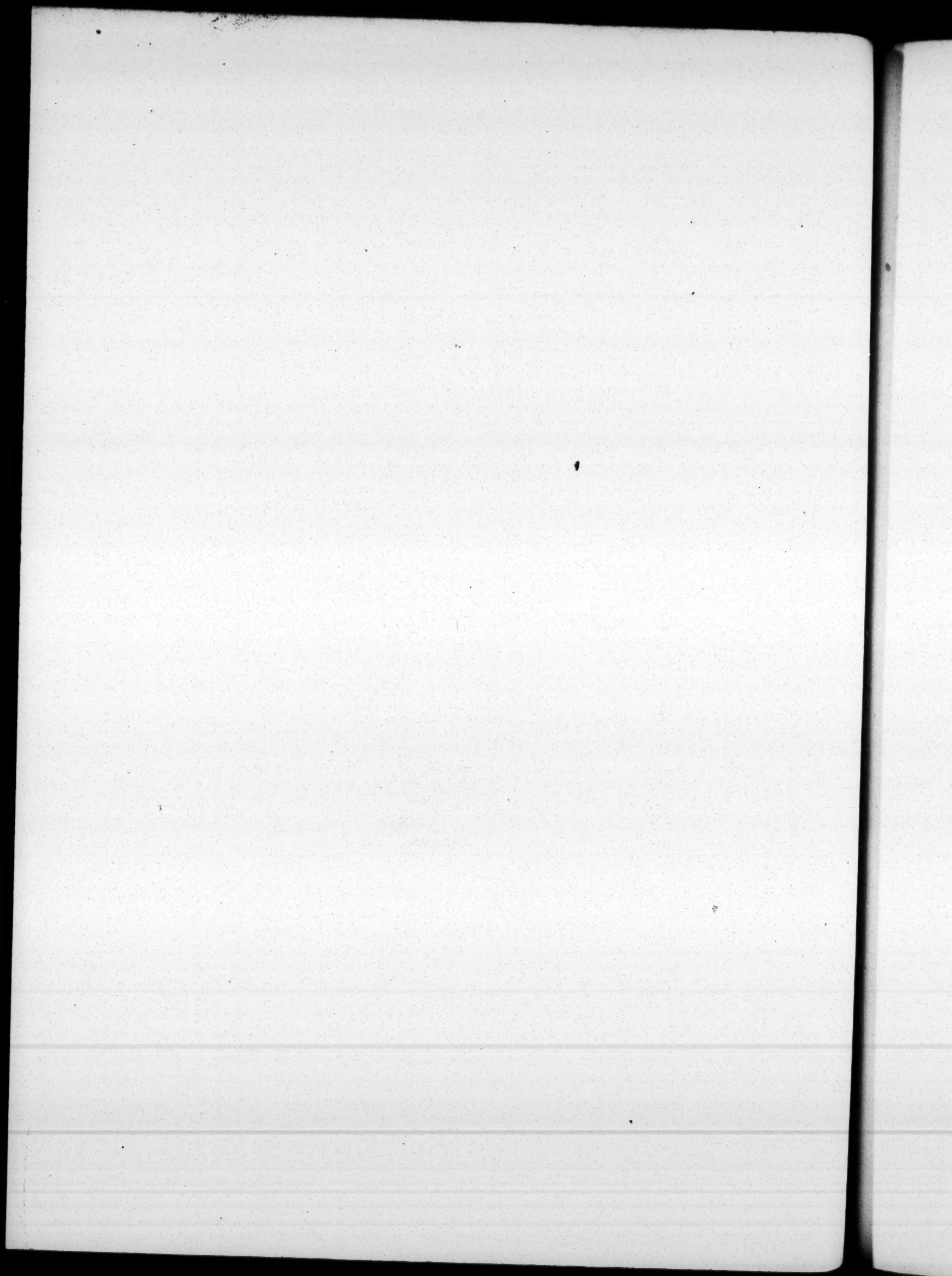








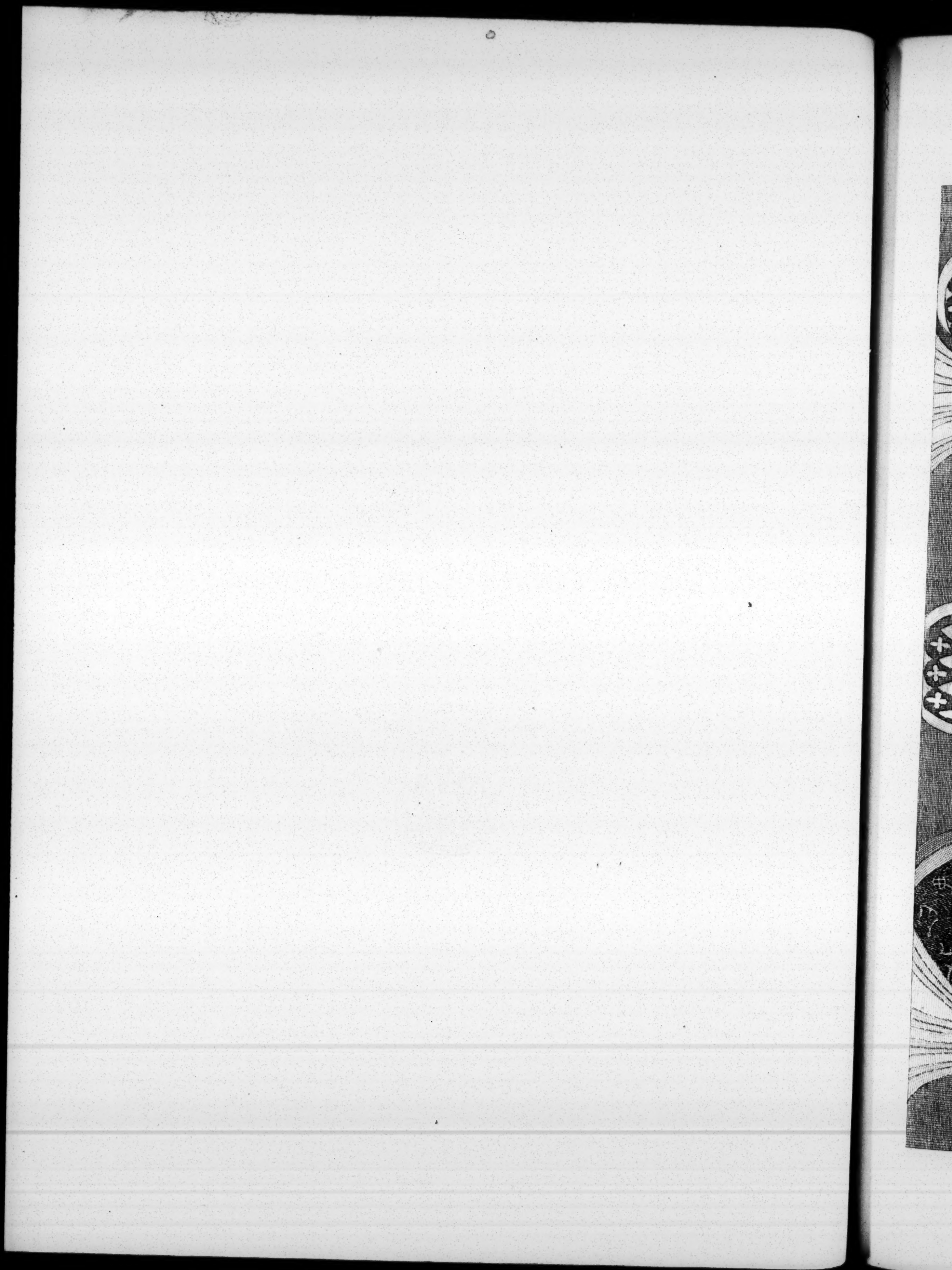


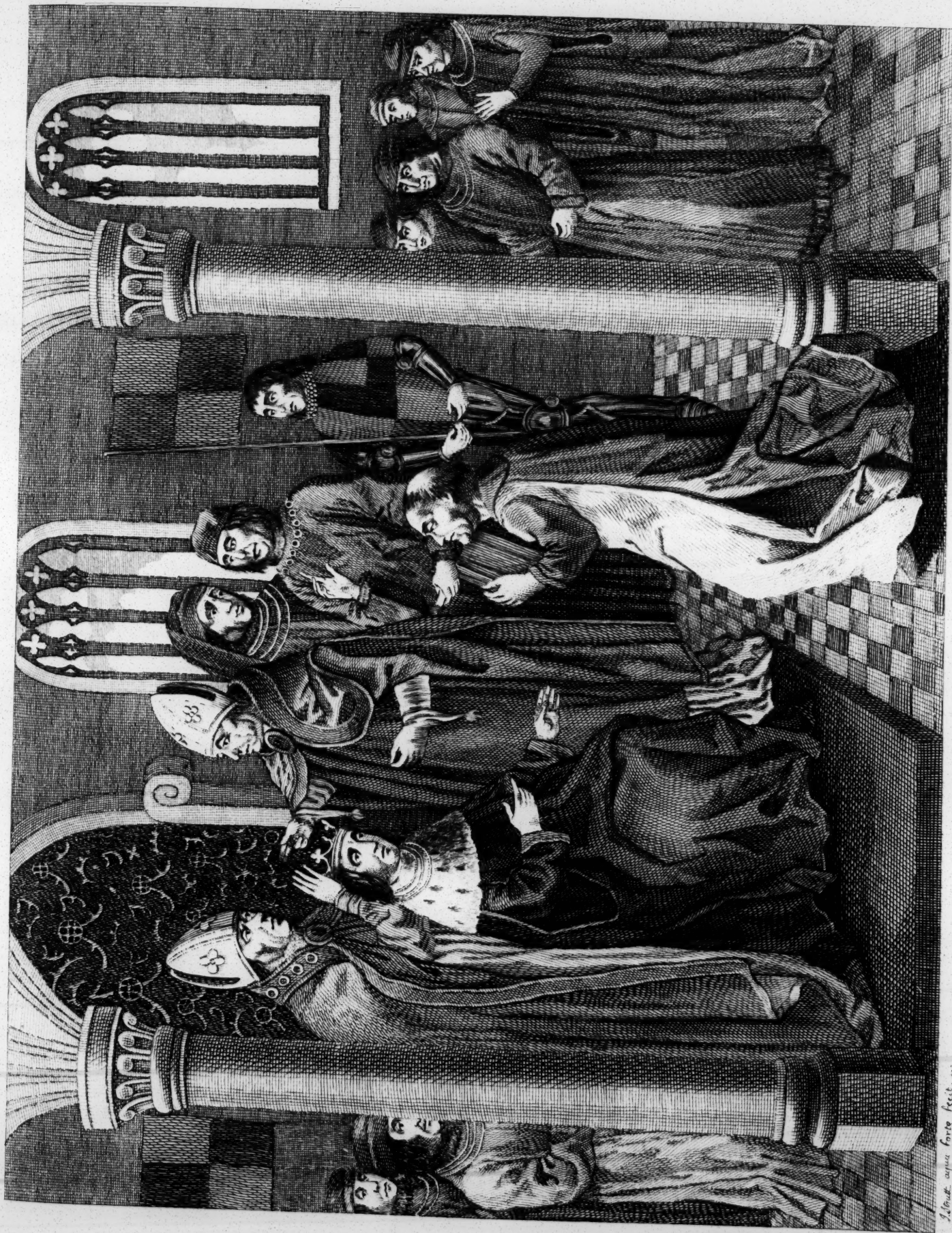




J. Smutt Del: Sc. 1779.









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